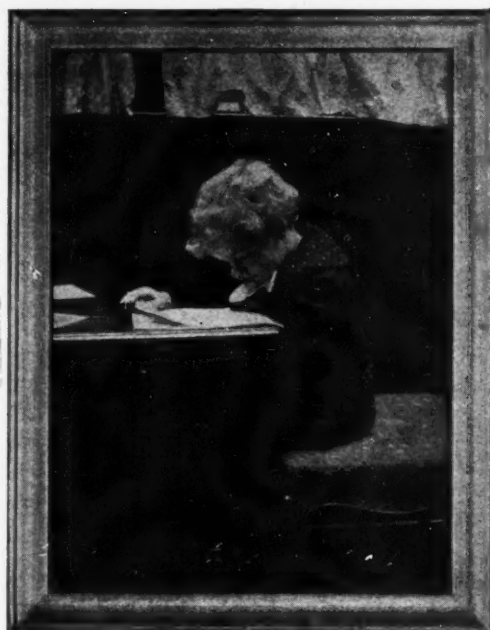


# The Catholic School Journal

A Monthly Magazine of Educational Topics and School Methods



(Courtesy Eastman Kodak Co.)

## BOOKS AND READING.

For I would yield the passing hour  
To books and their enchanting power.  
They are the harvest of the years,  
They give us solace, give us tears;  
They re-enforce us, mighty, wise;  
Books are the intellect's allies;  
They aid the strong and help the weak;  
Our stammered thought they plainly speak;  
They give our meditations wings  
To soar above deceptive things,  
That, looking downward, we may view  
The world in its proportions true.

—Venable.

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Published the first of each month September to June inclusive, by

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A Magazine of Educational Topics  
 and School Methods.

ISSUED THE FIRST OF EACH MONTH, SEP-  
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 as "Second-class" mail matter.

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**MANUSCRIPTS:** The Journal is always pleased to receive articles from experienced workers in the field of Catholic education. One of the original purposes in establishing the magazine was to give Catholic school teachers a medium for the exchange of views and experiences. If you have ideas or suggestions that you think will be of value to your fellow-workers, do not hesitate to send them to The Journal.

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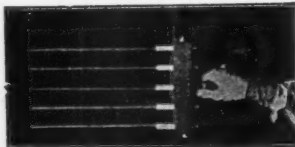


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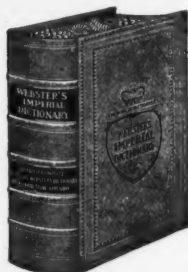
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#### CHURCH CALENDAR FOR APRIL, 1907.

- M. 1—Easter Monday. Hugh. Theodora.  
T. 2—Francis of Paula. Nicetus. Abundus.  
W. 3—Richard, B. Benignus. Pancratius.  
Th. 10—Isidore, B. D. Plato. Zosimus.  
F. 5—Vincent F. Juliane. Irene. Zeno.  
S. 6—Celestine. Celsus, B. William, Ab.  
S. 7—First Sunday after Easter. Herman Joseph.  
G. Jesus Appears to His Apostles, John 20.  
M. 8—Annunciation V. B. M. Albert.  
T. 9—Mary of Egypt. Penitent. Acatius.  
W. 10—Apollonius. Ezech. Michael de S.  
Th. 11—Leo I., P. D. Isaac. Antipas.  
F. 12—Julius. Constantine. Victor.  
S. 13—Hermenegild. Ida. Ursus. Carpus.  
S. 14—Second Sunday after Easter. Justinus.  
G. I am the Good Shepherd, John 10.  
M. 15—Crescens. Basilissa. Anastasia.  
T. 16—Benedict Jos. Labre. Lambert, M.  
W. 17—Anicetus, P. M. Robert. Innocent.  
Th. 19—Amidaeus. Apollonius. Eleutherius.  
F. 19—Timon, M. Elphege. Hermogene.  
S. 20—Theotimus. Agnes, V. Sulpicius.  
S. 21—Third Sunday after Easter. Patronage of St. Joseph.  
G. In a Little While, John 16.  
M. 22—Soter and Caius, P. Leonides, M.  
T. 23—George, M. Adalbert, B. M. Gerard.  
W. 24—Fidelis, M. Egbert. Mellitus, B.  
Th. 25—Mark, Evang. The Great Litanies.  
F. 26—Mary of Good Counsel. Cletus.  
S. 28—Fourth Sunday after Easter. St. Paul of the Cross.  
G. Christ Goeth to the Father, John 16.  
M. 29—Pet. of Verona. Paulinus. Robert.  
T. 30—Catherine of Siena, V. Sophia, V. M.

All mid-year promotions and changes have been made by this time and your classes are now arranged for the rest of this year. The pupils that you now have will remain in your room till promotion in June, if you are able to hold them. Good or bad, deficient or well trained, they are yours to make what you can of during these three months. There is some back work that your pupils are not master of. When you come to this, your first duty is to bring them up in it, or review it in such a way as to give all a chance to recall it. This may be done without running off into a grind that will weary all concerned. It is rare to find a class able to parrot off without hesitation the vast mass of information that has already been taught.

\* \* \*

Much that is learned in school will not be remembered, but there are essential principles in the studies that should be well in hand. Concern yourself rather with the principles than the facts and details, so far as your review is concerned. A pupil, however, cannot be kept going over the dead past without a loss of interest to success. A review for a short time each recitation may be made a real and wholesome stimulus. Your main concern must be with the advance.

\* \* \*

There are very few dull pupils; some, for one reason and another, are behind in their work, but it is a wrong attitude for the teacher to assume to regard them dull. Think well of your pupils rather than ill. See their good qualities rather than their bad, for upon these you build the fabric of your work. The pupils must have your confidence no less than you must have theirs. The average ability of classes is not the same in all cases and it is not necessary or desirable that it should be. But announcing this fact to visitors will produce an unfavorable impression against you, for in all cases the teachers are the ones marked down.

\* \* \*

The attitude of the teacher toward the pupils is important in other ways. It is important to the teacher to

have a real sympathy for her pupils, and for childhood in general. A teacher who has passed beyond this condition is no longer useful. There is nothing so beautiful as rosy faced children, nothing so interesting, nothing so lovable when handled as they should be. They will be trying at times, and so are we in our exactions and restrictions. But they will respond to skillful treatment, to consistent kindness and to the real interest which all good teachers feel.

\* \* \*

The feeling of pupils toward the teacher is important and depends much upon the manner in which the recitation is conducted. Your instruction may be so searching, and your manner so exacting, that the pupils constantly feel uncomfortable. When such is the case they attend to the order of the recitation, not because they are interested in the subject and are pleased with its development, but because they feel that the teacher is after them, and liable to wound their sensibilities if caught. Children cannot do their best when under restraint of this kind. Real education comes only through interest. Discover this golden pathway, and it will rob labor of its burden, and sweeten all that you do.

#### SOME OBSERVATIONS AS TO SPELLING.

An extended and careful study of the methods of teaching spelling practiced in different schools, and the result of each has led Superintendent A. H. Keyes, of Lee, Massachusetts, to the following conclusions:

(1) That power in spelling is in exact proportion to the number of years given to its study; (2) that the foreigners form no special problem in teaching spelling; (3) that the spelling-book, or a wise selection of words, is an important instrument in learning to spell; (4) that the teaching of a few simple but broad rules of spelling is advisable; (5) that judicious help given by the teacher is an essential thing until the child gets the power to become master of the words himself; (6) that the best work in written spelling is done when there is a combination of column and sentence method; (7) that the old-fashioned spelling-match is still regarded by three-fourths of the teachers as an important help; (8) that no reviews and poor spelling are brothers, and that good spellers are found where frequent reviews occur; (9) that the study of phonics in reading and spelling pays good interest; (10) that the number of new words ought not to be more than ten per day; (11) that the time given to spelling each day ought to be about twenty-five minutes, and if more time is given it is a case of robbery of other studies.

#### A SPELLING LESSON.

Test yourself on the following list of words, then give them to your upper grade pupils for a Friday afternoon exercise:

until, proceed, precede, obtuse, conduce, syntax, veneer, sessile, cession, imbued, purlain, ellipse, rhomboid, hygiene, transient, conscious, ecstasy.

erratic, liquefy, licorice, manikin, manacle, strategy, prophecy, strategem, repetition, forcible, peaceable, Britanic, supersede, procedure, apparel, sacrament, sacrifice.

anthracite, parasite, cannonade, crystallize, truculence, mischievous, hemorrhage, sagacious, licentious, sebaceous, comparable, convertible, medicinal, beneficent, stationery, reminiscence, inflammation.



## FOR THE LITERATURE CLASS.

## — Who Wrote or Said —

1. With malice toward none, with charity for all.
2. I am monarch of all I survey.
3. To err is human, to forgive, divine.
4. The groves were God's first temples.
5. The rank is but the guinea's stamp.
6. Last Days of Pompeii.
7. He prayeth best who loveth best,  
All things both great and small.
8. What's in a name?
9. The Old Oaken Bucket.
10. Who shall decide when doctors disagree?
11. The Light of Asia.
12. The Prince and the Pauper.
13. The Rise of Silas Lapham.
14. Friends, Romans, countrymen, lend me your ears.
15. God made the country and man made the town.
16. Reading maketh a full man.
17. Laugh and the world laughs with you;  
Weep and you weep alone.
18. Truth crushed to earth will rise again.
19. There is no such word as fail.
20. Procrastination is the thief of time.
21. 'Tis pleasure sure to see one's name in print.
22. And winter, lingering, chills the lap of spring.
23. Coming events cast their shadows before.
24. A thing of beauty is a joy forever.

## Key.

1. Lincoln.
2. Cowper. Alexander Selkirk.
3. Pope.
4. Bryant.
5. Burns.
6. Bulwer-Lytton.
7. Coleridge. The Ancient Mariner.
8. Shakespeare.
9. Samuel Woodworth.
10. Pope.
11. Sir Edwin Arnold.
12. Mark Twain.
13. W. D. Howells.
14. Shakespeare. Mark Antony.
15. Cowper.
16. Francis Bacon.
17. Ella Wheeler Wilcox.
18. Bryant.
19. Bulwer-Lytton. Richelieu.
20. Young.
21. Byron. English Bards.
22. Goldsmith. The Traveler.
23. Campbell.
24. Keats.

## SOME GOOD ADVICE.

A young theological student once asked Henry Ward Beecher what to do when people went to sleep in church. "All I can tell you is what we do in Plymouth Church," replied Beecher. "The sexton has orders when any one goes to sleep there, to go up into the pulpit and wake up the minister."

Teachers, think of this incident the next time you are tempted to say "Pay attention." Isn't it your fault that the pupils are not paying attention? Are you not committing one or both of the two faults most common in the schoolroom? We mean demanding something from your pupils based on facts of which he has no knowledge or experience, or overwhelming him with long and elaborate explanations. Both these faults are so easy to commit. Often we forget, in our mature vision, that the pupil may have no experience of the facts we are presenting, yet the man has never lived who can understand a proposition while utterly ignorant of the facts in the case, or knowing them only as words, not experiences.

Why, then, so often demand of the child what is impossible to the trained intellect?

As for explanations, they are fine art, and if your pupils' attention wanders you may be pretty sure yours are at fault. Long explanations "do not generally quicken, but rather quell attention," said a very wise teacher. "The children, indeed, consider that, though it may be the teacher's duty to preach, it is no necessary part of theirs to heed the preaching. This work, as they generally take it, is the proper occasion for their play; and this play, without outward manifestation, may be going on uproariously in that inner playground where the teacher cannot set his foot."—Popular Educator.

## CALLING ON PUPILS TO RECITE.

S. Y. Gillan.

In the graded school, with forty or fifty pupils of about the same age and advancement, it is manifestly wrong that a few of the brighter ones should do most of the reciting. Yet this is likely to happen if the teacher is guided by inclination, for it is usually pleasanter to hear the bright ones than the slower ones recite. When to this is added the practice of calling frequently on those who indicate, by uplifted hand or otherwise, that they are ready to answer, the method becomes viciously deceptive. A visitor, unskilled in school tactics, listening to a recitation conducted in that way, might go away thinking "What a bright class! Every question was answered promptly." Yet, as a matter of fact, each pupil may have been able to answer only one or two questions out of the forty or more. The visitor's mistake was in giving the class credit for all the answers. Let it be noted by those who think that children can be taught in the mass that when we speak of a bright or strong or weak class we use language figuratively, and apply to a group qualities which can be possessed only by individuals. A class cannot study, cannot know anything, is neither intelligent, industrious nor the reverse, for these are personal qualities.

A teacher who is self-deceived through constant use of the volunteer method of conducting recitations may easily be undeceived by a written examination of the pupils on the same questions which they readily answered by the volunteer, oral method.

To avoid the evils noted above, some graded school teachers pass the questions around in order, passing down one row after another. This is even more vicious than the other method, yet it is followed in some schools where we ought to expect better things. The writer once listened to a recitation in reading in a city school, conducted on this rotation plan. A pupil in the front seat of the first row arose and read a paragraph; as he sat, the one in the second seat arose and read paragraph No. 2; down he sat and pupil No. 3 bobbed up and read his part. Thus, in wave-like motion, the performance went on to the end of row No. 1, returning in like manner in row No. 2.

When a principal finds a young teacher starting to run such a soulless machine, or an experienced teacher turning such a crank he should be able to point out a more excellent way. But a teacher may say, "If I skip around in calling for recitations I find I am likely to overlook some and not call on them often enough; and if I call on them in systematic order they soon learn when their turn is coming, and that is as bad as to take it in turn by rows." Here is a device that may help to secure and equitable distribution of the questions and yet leave each pupil in the dark as to where "the lighting is going to strike next":

Write the names on a sheet of paper in alphabetical order, four or five columns. To-day call on them by rows across the page, then up, then from right to left, then each of these in turn by alternate rows. The different combinations thus made possible are practically limitless in number.



# Ten Great Religious Paintings of the World.

By W. E. Hampton.

(This is the second article in our series on "The Ten Great Religious Paintings of the World." In our last number we presented sketches of four paintings—De Vinci's "Last Supper"; Raphael's "Sistine Madonna"; Raphael's "Transfiguration"; Titian's "Assumption." As stated in our last issue, we are indebted to the Perry Pictures Co., Malden, Mass., for the illustrations of the masterpieces used in these articles. Fine prints of all these pictures, 5½x8 inches, may be had from that concern at the rate of one cent for each 25 or more. Teachers desiring to go further in the study of great artists will find much help in the excellent series of little books on this subject published at 10 cents each by the Educational Publishing Co., 224 Wabash Ave., Chicago, Ill.—Editor.)

## Michael Angelo's "Last Judgment."

Michael Angelo, born near Florence March 6, 1475, died in Rome at the age of 89. His great desire was to be buried in his native city, but as the Romans had conferred the Roman citizenship on him they would not allow his body to be removed. At last the remains were smuggled out of Rome in a bale of merchandise, conveyed to Florence and buried with great pomp and solemnity in the church of Santa Croce.

Although distinguished as an architect and painter, his original and particular profession was that of sculpture. He is famed for an imperious and noble spirit, and an impatient hatred of the base and petty failings of human nature, for a devout religious character, and for a tendency toward the colossal, and the grandiose conception. These characteristics are as apparent in the details of his life, as in the works of his brush and chisel. He is called the "Prophet of the Renaissance."

The frescoes in the Sistine Chapel (the Papal chapel in the palace of the Vatican) are his greatest, and broadly speaking his only work in painting. There is only one finished panel picture in existence by his hand, the "Holy Family in the Uffizi Gallery in Florence.

His greatest fresco (and one of the twelve famous pictures of the world) is the "Last Judgment" at the chancel end of the Sistine Chapel. It was commenced under the pontificate of Pope Clement the VII. He was eight years doing the work and was 67 years old when he finished it. On Christmas, 1541, under the pontificate of Paul III., it was uncovered to the admiration of Rome and the whole world. This great and unique picture is, as it were, an immense theatre of action, containing no less than 300 figures, represented in all possible attitudes where every sentiment, every passion, every reflection of thought, and every aspiration of the soul are rendered with perfection, has never been equaled and never will be equaled in the world of art.

In the midst of the picture is seen the Son of God, clothed in His most terrible majesty, and seated on a cloud as on the throne of His power. At His side stands His divine mother in a timid and awe-stricken attitude, also his precursor, St. John. He is represented as the inexorable judge of the world, in the act of launching the sentence of damnation against the lost, while He gathers around him His elect. At His side surrounding Him in a glorious circle, stand the prophets, the apostles, together with troops

of confessors, virgins and Martyrs, displaying the various symbols of the sufferings which they endured for the love of Christ in this mortal life. Among them is seen Andrew, with the cross upon his shoulder; Bartholomew, displaying his own skin; Lawrence, the gridiron; Eliaze, the comb; Catherine, with spiked wheels; Sebastian, the arrows. On the left there is a very remarkable and fine group of saints, engaged in aiding Simon of Cyrene, represented in a bending attitude, to place the cross upon his shoulders. Above, in the arches of the ceiling, angels in varied attitudes display triumphantly the trophies of man's salvation, the cross, the crown of thorns, the pillar at which our Lord was scourged, the sponge, the nails and other instruments of the passion.

Below, in the midst of the picture, are seven angels, described by St. John in the Apocalypse, three of whom sustain in their arms the open books, while the others proclaim the dread day, sounding a blast with their trumpets to awaken mankind from the slumber of the grave, and to summon them to appear before the Eternal Judge. At the sound of the dread trumpet the graves open and the dead are seen in various attitudes (some as skeletons) issuing forth from the tombs.

High up on the right groups of elect cleave the air on their road to heaven. In vain do the demons, with horrible energy, strive to detain them and to tear them from the embrace of the angels and saints, who, executing the divine decrees, advance in loving attitude to their rescue.



To the left of the picture a desperate struggle is going on between lost souls and demons. These latter, with horrid missiles, in various groups drag them down, insulting them with jeers and torturing them with insatiate cruelty.

On the left of the picture Michael Angelo, taking a hint from the poem of Dante, has mixed up the Christian belief with the myth of Charon, who loads his boat with the wicked and

"With eyes of burning coal, collects the mall

Beckoning, and each that lingers, with his oar strikes."

The figure in the right hand corner of this great picture, above the door which leads to the sacristy of the chapel, represents Minos, as Dante describes him in the fifth canto of the "Inferno," with long ass's ears and a snake coiled about his loins.

"There Minos stands,

Grinning with ghastly feature."

Michael Angelo's contemporaries criticised the figure of the Madonna in "The Pieta," remarking that the mother is far too young compared with the son. "One day," writes Condivi, "as I was talking to Michael Angelo of the objection, 'Do you know,' he said, 'that chaste women retain their fresh looks much longer than those who are not chaste? And I tell you, moreover, that such freshness and flower of youth, besides being maintained by natural causes in her, it may possibly be that it was ordained by the divine power to prove to the world that virginity and perpetual purity of the mother. It was not necessary in the son, but rather the contrary, wishing to show that the son of God took upon Himself a true human form, subject to all the ills of man, excepting only sin. Do not wonder, then, that I have for all these reasons made the most Holy Virgin, Mother of God, a great deal younger than she is usually represented. To the son I have allotted His full age.'"

This grave theological statement gives us an interesting insight into Michael Angelo's pious character, showing how earnestly he took his art and how reverently he thought out every detail, especially when interpreting some religious theme.

#### Correggio's "Holy Night."

Antonio Allegri, surnamed Correggio, after his birthplace near Modena, was born in 1494 and died in 1534. This painter served an apprenticeship to Bianchi and was sent at the age of 16 to Bologna. Correggio has been justly admitted as a worthy competitor with his three great contemporaries, De Vinci, Michael Angelo and Raphael. Not if the higher elements of beauty and dignity, of ideal grandeur of form and intensity of expression be pronounced the exclusive objects of art. He seized upon



that niche which even in that rich period of art was still unoccupied, by venturing to depict the very pulses of life in every variety of emotion and excitement, till in his ardent representation the beauties and the faults, the high poetry and the low earthliness of his productions are indissolubly united.

The classic subject seemed more appropriate to his spirit, and yet he knew and cared less about it than the religious subject. The things of this earth and the sweetness thereof seemed ever his aim. Women and children were beautiful to him in the same way that flowers and trees and skies and sunsets were beautiful. They were revelations of grace, charm, tenderness, light, shade and color. Simply to exist and be glad in the sunlight was sweetness to Correggio. The dramatic, the forceful and the powerful were forlorn to his world. He was a singer of lyrics and pastorals, a lover of the material beauty about him. It is because he passed by the pietistic, the classic, the literary, and showed the beauty of physical life as an art motive, that he is called the "faun of the Renaissance."

His picture of the nativity, called the "Holy Night," in the Royal gallery at Dresden, is one of the most famous of his many famous pictures. The child is receiving homage of the shepherds and of sundry beautiful angels. Here the light proceeds from the babe, irradiates with wonderful charm the blessed mother, who bends over her new born child; also on the forms of the shepherds, men and women whose features betray their unaffected amazement.

The artist's purpose has been to represent the body of the child as giving out all the principal light of the picture, but to avoid a harsh contrast between this brilliant emanation and the dusky background the light of a sunset is shown over the hills.

#### Domenchino's "Last Communion of St. Jerome."

The "Last Communion of St. Jerome," painted by Domenchino, is in the Vatican gallery in Rome. St. Jerome is represented in his seventy-eighth year in the act of receiving the holy viaticum from the hands of St. Ephrem. The scene takes place at Bethlehem. The saint, his face and body emaciated by penitential exercise, is the chief figure in the picture, considered to be a perfect marvel of anatomy, and cannot be surpassed in composition and coloring.

The landscape is one of the loveliest known of its kind. Within, above the altar, hover in the air four angels, the messengers of the glory of the saint.

The artist Domenchino was born in Bologna in 1581 and died in Naples at the age of 50 years.

#### Daniele Volterra's "Descent from the Cross."

One of the most satisfactory of Michael Angelo's followers was Daniele Volterra, properly Ricciarelli, a pupil of Sodoma and of Perizzi. He possessed the most originality and merit. He was born at Volterra, Italy, in 1509 and died in 1566.

His chief work, "The Descent from the Cross," a fresco in the church of the Trinita de Monti at Rome, belonging to the French government, is considered by Poussin one of the greatest pictures of the world. It is sometimes said to have been designed by Michael Angelo, but that is only a conjecture. It has much action and life in it, but is somewhat affected in pose and gesture. His works were generally deficient in real energy and conception and execution.

#### Reubens' "Descent from the Cross."

All of the important galleries of Europe contain notable examples of the work of Reubens, but his greatest picture is conceded to be the "Descent from the Cross," painted in oil, hanging on the south side of the entrance to the choir in the cathedral of Antwerp, in Belgium, the artist's native city.

The scene is powerful and grave. It acts on one from afar and stands out strikingly upon the wall. It is seri-

ous and enforces seriousness. The Christ is one of the most elegant figures that an artist ever imagined for the painting of a Savior.



Reubens was born in 1577 at Siegen, in Westphalia, and died in 1640 at the age of 63 in Antwerp.

**Murillo's "Immaculate Conception."**

Next to Reubens, Murillo was the greatest religious artist of his day. Born at Seville, Spain, in 1617, he died in 1682. He painted about 400 pictures. All European collections contain good examples of his work. In the gallery at Madrid are forty-five of his pictures, but the city of Seville must be visited to relish the full native flavor of his art. He was known as the "painter of Conceptions." In his warm style come his Annunciations, Conceptions and all those gentle and graceful Madonnas, sweet, poetic mothers rather than divine virgins, "whom Jews might kiss and infidels adore," as Pope says.

The "Immaculate Conception" in the Louvre at Paris, making the Virgin mother's face into a beautiful and intense face of an archangel, is his triumph and master-



piece. In the center, in the act of ascent, the Virgin rises in ecstasy. One corner of a cloud, the crescent moon and a masterly group of little angels, naked and enraptured, bear the Immaculate aloft.

Marshal Soult accepted this picture in Spain for the pardon of two monks condemned to hang as spies, and in May, 1852, the picture was sold at auction. Around it the greatest nations were represented with their rival gold, and loud applause accompanied each royal bid, when for the sum of \$123,000 it was knocked down to France, being the highest price ever paid for a picture up to that time.

Murillo was a devout Catholic, sincerely and observantly religious in all his works. One of his friends, observing an unfinished picture in his studio, asked: "Why don't you finish that Christ?" Murillo replied: "I am waiting until He speaks to me."

**BIBLICAL ARITHMETIC—A MEMORY DEVICE.**

By "E. H. F.," West Chester, N. Y.

[The following arrangement of Biblical quotations has been made by an experienced teacher in one of our Catholic institutions for the purpose of aiding pupils in storing their minds with important passages from Holy Writ. The arithmetical terms, the meaning of which are already known to the pupils, will be found to suggest something of the idea of the text following. It will thus be seen that the device not only aids to memorization, but assists very materially in directing the thought of the pupils to the meaning of the quotation. Pupils should learn this outline so as to be able to give the Bible text when the arithmetical term is given, and vice versa. The teacher who sends this compilation to us writes that it was made with all due reverence to God's Holy Word, and is the result of much experience and effort to secure an intelligent memorization of important Biblical extracts by grammar grade and high school pupils. The outline will be continued in our next number.—Editor.]

**INTRODUCTION:** Whoever shall follow this rule, peace be upon them and mercy.—Gal. VI. 16.

**NOTATION AND NUMERATION:** Pursue justice, piety, faith, charity, patience, meekness.—1 Tim. VI. 11.

Number not thyself among the multitude of the disorderly.—Eccl. VII. 17.

**ADDITION:** And giving all diligence, join with your faith, virtue; and with virtue, knowledge; and with knowledge, abstinence; and with abstinence, patience; and with patience, piety; and with piety, brotherly love; and with brotherly love, charity.—2 Peter I. 5-7.

**SUBTRACTION:** Depart from the unjust and evils shall depart from thee.—Eccl. VII. 2.

**MULTIPLICATION:** And may the Lord multiply you and make you abound in charity toward all men.—1 Thess. III. 12.

**DIVISION.** Give and it shall be given you; good measure, and pressed down, and shaken together, and running over, shall they give into your bosom.—Luke VI. 38.

**REVIEW:** But let every one prove his own work.—Gal. VI. 4.

**CANCELLATION:** Be penitent therefore and be converted, that your sins may be blotted out.—Acts III. 19.

**PROPERTIES OF NUMBERS:** For what things a man shall sow, those also shall he reap.—Gal. VI. 8.

**COMMON FRACTIONS:** He that is of the earth, of the earth he is and of the earth he speaketh.—John III. 31.

**DECIMALS:** Woe to them that have lost patience and that have forsaken the right ways and have gone aside into crooked ways.—Eccl. II. 16.

**CURRENCY:** Neglect not to pray and to give alms.—Eccl. VII. 10.

**REVIEW:** Proving what is acceptable to God.—Eph. V. 10.

**DENOMINATE NUMBERS:** All wisdom is from the Lord God and hath always been with Him, and is before all time; who hath numbered the sands of the sea and the drops of rain and the days of the world.—Eccl. I. 1-2.

**MEASUREMENTS:** For with what judgment you have judged, you shall be judged; and with what measure you have measured, it shall be measured to you again.—Matt. VII. 2.

**REVIEW:** Have mercy upon me, O God, according to Thy great mercy.—Psalm L.

**PERCENTAGE.** What shall I render unto the Lord for all He hath rendered unto me?—Ps. CXV. 3.

(To be continued in our May number.)



# Specimen Lessons in Christian Doctrine.

By "Leslie Stanton"—A Religious Teacher.

## Lesson IV.—The Lord's Prayer (Concluded).

TEACHER—What are some of the things you learned in the last lesson?

WILLIAM—That God is our Father because He treats us as a kind father treats his children and that "Thy kingdom come" means that we want God to be known and loved on earth.

PAUL—That "hallowed" means holy or blessed and that "daily bread" means all that we need for soul and body.

TEACHER—"Forgive us our trespasses as we forgive those who trespass against us." Did you ever hear that word TRESPASS before? Did you ever hear or see any word like it?

HAROLD—Down on that vacant lot on Fourth avenue there is a sign that says "No trespassing."

TEACHER—And what does that sign mean?

HAROLD—It means that you have to keep out.

TEACHER—So what does TRESPASSING mean?

HAROLD—It means going somewhere where you have no business to go.

TEACHER—Quite so. Now, when we commit sin we trespass, because we go out of the path of goodness and into sin, which we are not allowed to do. So, in the Lord's Prayer, what does the word TRESPASS mean?

FRED—It means sins.

TEACHER—What do we mean, then, when we say "Forgive us our trespasses"?

PETER—We ask God to forgive us our sins.

TEACHER—Who "trespass against us"—that is, sin against us or injure us?

WILLIAM—People who do us wrong.

TEACHER—People who do us wrong are our enemies. Why must we forgive our enemies?

GEORGE—Because God tells us to.

TEACHER—Yes, Our Lord once said: "Love your enemies, do good to them that hate you and pray for them that persecute and calumniate you"—that is, who tell lies about you—"that you may be the children of your Father who sendeth His sun to shine on the good and the bad and raineth upon the just and the unjust." What, then, does this mean: "Forgive us our trespasses as we forgive those who trespass against us"?

HAROLD—It means that we ask God to forgive us as we forgive our enemies.

TEACHER—Therefore, if we do not forgive those who injure us, we have no right to expect that our sins will be forgiven by God. "Lead us not into temptation." What does TEMPTATION mean?

JAMES—Temptation means sin.

TEACHER—Not exactly, James. TEMPTATION does not mean sin, but the danger of committing sin. A person may be tempted and yet keep out of sin. Suppose a boy were all alone in a room and he saw a five-dollar gold piece on the table, and suppose the thought came into his head to pick up the money and run away—would that be a sin?

JAMES—Of course it would.

TEACHER—What do you think, George?

GEORGE—It wouldn't be a sin unless he really took it.

PETER—But suppose he was just going to grab it when somebody came in and he didn't get the chance?

TEACHER—Then that would be a sin, because the 5839—GAL FOUR—MILLER

boy would have the desire of committing sin and he would be as guilty as though he had taken the money. But if, when the thought of stealing came into his mind, he refused to consent to it, he would not be guilty of any sin. That would be a temptation, not a sin. What does "Lead us not into temptation" mean?

HAROLD—It means that we ask God not to lead us into temptation.

TEACHER—That is, we ask God to give us strength to overcome temptation. Our Lord has promised us that He will always give us grace to resist temptation if we pray to Him for it. What are the last words of the Lord's Prayer?

PETER—"But deliver us from all evil, amen."

TEACHER—You put in one word too many. Look in your catechism and see if it has "ALL evil." Boys have the habit of putting in that word ALL, which doesn't belong there. "ALL evil" is unnecessary, because here the word EVIL really means "all evil." Now, what are the last words of the "Our Father"?

PETER—"But deliver us from evil, amen."

TEACHER—Now you have it right, Peter. "Deliver us from evil." What do you think that means, Thomas?

THOMAS—It means that we ask God to keep us out of trouble.

TEACHER—Well, yes; trouble is certainly one kind of evil. In the words, "Deliver us from evil," we ask God to keep us from all dangers, both of body and of soul. We ask the same thing, though in different words, when we say the Litany of the Saints. There, you remember, we pray God to deliver us from tempests and earthquakes, from plague, famine and war, from anger and hatred and all ill will, for all such things are evils. What is the greatest of evils?

PAUL—The greatest of evils is death.

TEACHER—Yes, the death of the soul, that is sin. The death of the body is not the greatest evil; indeed, for a person in the state of grace it is not an evil at all, for then it means leaving earth for the eternal happiness of heaven. Now, why is sin—mortal sin—the greatest evil?

JOHN—Because sin kills the soul.

TEACHER—Can any one tell me what AMEN means? Well, it means "so be it"—that is, we sum up, as it were, all the things we have asked of God in the Lord's Prayer. That word AMEN is like the last chapter in a book, just as the words "Our Father who art in heaven" are like the preface of a book.

(By way of conclusion and summary, the teacher writes on the blackboard and briefly explains the following diagram:)

The Lord's Prayer.	Preface....	Our Father Who art in Heaven, 1. Hallowed be Thy name, 2. Thy kingdom come, 3. Thy will be done on earth as it is in Heaven.
	Petition..	4. Give us this day our daily bread 5. And forgive us our trespasses as we forgive those who trespass against us, 6. And lead us not into temptation, 7. But deliver us from evil.
	Conclusion.	Amen.

## A CAUSE OF FAILURE IN DISCIPLINE.

1. A dirty, littered room.
2. No attention to temperature or fresh air.
3. Keeping on with one thing because you have no fresh, interesting plans to use.
4. Too much written work at one time.
5. Ignoring disorder, when you should attend to every case, meeting carelessness and inattention with persistent demand, and impertinence and rebellion with severity.
6. Not enough preparation of work in schoolroom at intermissions. Not enough planning the night before.



## Drawing and Construction Work

### DRAWING LESSONS FOR APRIL

MISS M. EMMA ROBERTS, Supervisor of Drawing,  
Minneapolis, Minn.

#### PRIMARY GRADES

A lady red upon the hill  
Her annual secret keeps,  
A lady white within the field  
In placid lily sleeps

The tidy breezes with her brooms  
Sweep dale, and hill and tree!  
Prithee, my pretty housewives,  
Who may expected be?

The neighbors do not yet suspect,  
The woods exchange a smile—  
Orchard, and buttercup and bird—  
In such a little while!

And yet how still the landscape stands,  
How nonchalant the wood,  
As if the resurrection  
Were nothing very odd.  
—Emily Dickenson.

There should be many illustrative lessons given in these grades. Some of the children may draw with chalk on the blackboard and others with charcoal on paper. Try for neat work, good size and placing. There should be but one central thought in the picture, and the few objects kept in proportion with each other. Do not be



too critical or the children will be afraid to express themselves freely. The games which are being played at recess, or pictures suggested by the language lessons will supply the subjects.

It has been a long time since we have made any studies of trees. Has there been any change since last winter? It is time to watch for the first leaves. Select some particular tree and make a picture of it as it looks now. After a few weeks make another picture of it, and note any change which has taken place. The catkins are blooming; how many different kinds can the children find? Make silhouettes if there is not enough color to be interesting. Some of the tree buds are full of color and as beautiful as flowers—the teacher must suit the medium to the subject.

While March is the proverbially windy month, April is often just as windy. There may come a day when the making of the wind mill may be appreciated. Fold a sheet of 6x9 manila or bogus paper around a square pyramid to make a tower as suggested in Frang Book No. 3, p. 52. Fold a wind mill fan and pin it to the top of the tower.

April is supposed to bring rain. We shall want to paint a rainy day picture sometime, so let us prepare by drawing an umbrella closed and open. Try first in charcoal outline, then in charcoal grey. These studies may be placed on the two pages of a 6x9 paper folded on its short diameter.

On the whole sheet of 6x9 paper a boy or girl may be painted holding the umbrella raised. Let the child walk back and forth in the front of the room before the children draw. When the rainy day comes the class will be ready to introduce the figure into the landscape from memory.

Make studies in charcoal grey from pussy willows or budded twigs. Each child should have one if possible. Be careful to plan the paper to suit the specimen. Study the growth and paint the pussy with charcoal grey wash, showing the cup and stem in deeper value as it appears. If tulips or other flowers are available paint them in color.

Who can guess and illustrate this riddle?

#### The Brothers

"One little brother is short and slow,  
The other is taller, and he can run,  
For he takes twelve steps with his longer leg  
While his brother is taking one  
One little brother a bell must ring  
With every step he slowly takes;  
But the other runs gaily from noon till night  
Nor cares to notice the steps he takes.  
He who loves riddles can guess me this one,  
Who are the brothers and where do they run?"

Remember that all these drawing lessons are really the best kind of sense training lessons and should help the child to grow in observation and power to express what he is learning. The subject of the lesson is not so important as the object.

#### INTERMEDIATE AND GRAMMAR GRADES

The world is wide  
In time and tide,  
And—God is guide;  
Then do not hurry.

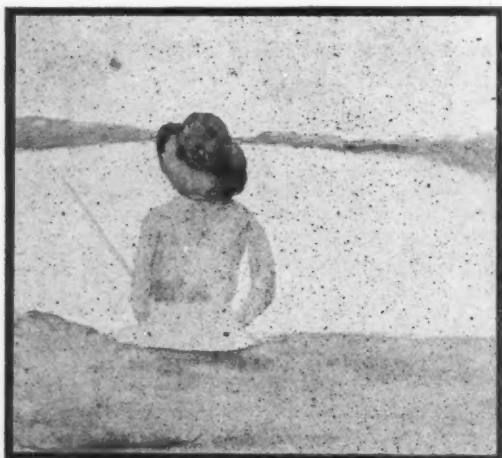
That man is blest  
Who does his best  
And—leaves the rest;  
Then do not worry.

Review the painting of landscape in color—blue sky, green grass, distant foliage, and any other feature which the pupils may be able to introduce. Make the first exercise a very simple one, as students probably need the review of first principles. Then add a road, a stream, fence or trees, remembering the lessons in out-door perspective given some time ago. Do not introduce figures with these first lessons.

Later combine the figure with the landscape. It is to be a figure picture with out-door environment. The figures are to be the important feature, but they must not be too large. They must seem to be in the land-

scape, not just placed upon it. Some out-door game or occupation might be represented. Plan the composition first with brush outline—water-wash the entire surface, and paint the landscape, leaving the figure uncovered. Last of all paint the figure. Determine the size of picture by the amount of interest to be introduced. Vary the shape and size of paper for the different lessons, and if possible have a pose in the room at the time of the lesson, tho it is not necessary that the model pose continuously during the lesson.

In the grammar grades the subject of landscape is to



be treated from the point of view of composition rather than the pictorial, and the treatment should be more or less conventional. The pupils have planned designs from flowers and animals, adapting nature when necessary. Let us see if they can not make a landscape design, using the shapes of trees, houses, roads, etc., as available "spots." Dictate the shape of the enclosure (not larger than 6x9), then plan the space, breaking in charcoal or pencil outline. A very light line should be first used so that changes may be easily made. When the composition seems to be satisfactory strengthen the lines to be retained and erase all others. This will leave clean cut, definite shapes which must not be broken up by "shading" or meaningless lines. Give at least two lesson periods to outline study; post and criticise the result before taking the next step. Repeat if necessary. Draw these same compositions or make new ones, on a clean sheet of paper upon which the eraser has not been used, and render in pencil tones. Select three or four tones from the Prang valuescale, and follow very carefully the choice made. Decide first how much white, if any, should be left; next, the lightest tone, etc. If it will improve the finished study a not too heavy outline

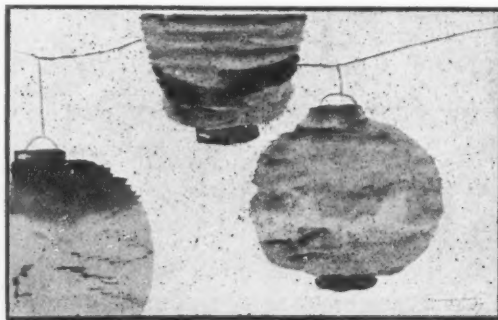
may separate the different tones. As the subject is developed vary the shape of enclosure. Vary also the color of the paper and the medium, using bogus and tinted papers with charcoal grey, colored crayons or water



color. This series of lessons should give very satisfactory results if well presented.

Another interesting series of lessons in composition may be given using Japanese lanterns as motif. The lanterns are to be hung in the front of the room, or in boxes, if small ones are selected. They must be carefully arranged, or the pupils will not be able to select a good composition with the finders. After the composition is chosen the enclosing lines are to be drawn first, then the lanterns as seen thru the finders.

Another good way of teaching this subject is as follows: Draw the enclosure of any desired size and shape, select some one lantern as the object of chief interest, place it well within the enclosure (which usually means a little to one side and above the center), select a second lantern of different size and shape, and place it within the enclosure in good relation to the first. Three or at most five lanterns should well fill the space. It is not necessary that the whole of each lantern



should appear within the enclosure. The cord from which the lanterns are suspended often helps to break the space in an interesting way. Work with pencil or colored crayon.

### Arbor Day.

L. Rountree Smith.

*Lively*

1. All the flow - ers are in bloom, Ar - bor Day, Ar - bor Day! The air is filled with sweet per-fume,  
Hap - py Ar - bor Day! We welcome sweet spring's gentle breeze, And now we go a- plant-ing trees!

CHORUS.  
Sing hur-rah! for Ar-bor Day, Ar - bor Day, Ar - bor Day! Hear the rob - in's mer-ry lay, Hap-py Ar - bor Day!

Clarence L. Riege.

## APRIL CONSTRUCTION WORK

Edward F. Worst, Head of Department of Constructive Work, Chicago Normal School.

### FIRST GRADE.

April certainly is the month for May baskets. Since these baskets are to be completed by May first an

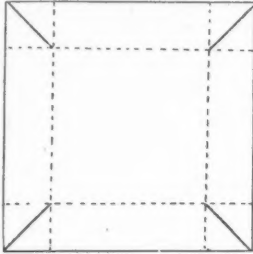


Fig. 1.

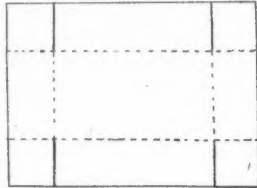


Fig. 3.

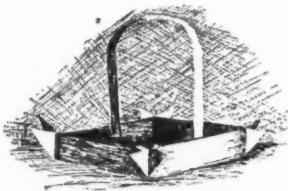


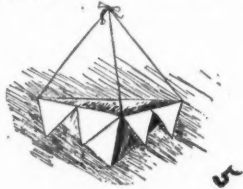
Fig. 2.



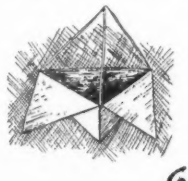
Fig. 4.

early beginning along this line is quite important.

Fig. 1 shows the drawing of a pattern which, when completed, looks like Fig. 2. In all these May exer-



5



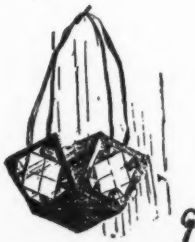
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7



8



9

cises the "Prang Tinted Drawing" paper seems best. This paper may be purchased of Prang Educational company, 378 Wabash avenue, Chicago.

For Fig. 1, draw a 5 inch square. Draw dotted lines 1 inch from edges. Cut squares diagonally and fold parts outward and tie with colored string or ribbon. See Fig. 2.

Fig. 3 shows another very simple ruler exercise. Draw a rectangle 5x4 inches. Mark off dotted lines 1 inch from the outer edges. Cut continuous lines and score dotted lines. See Fig. 4.

Figs. 5, 6, 7, 8 and 9 suggest other forms of May baskets. All but Fig. 9 have already been given in previous numbers of the School Century. Fig. 9 is made of five formal foldings so commonly used in primary grades.

### SECOND GRADE.

It is quite necessary in the Second grade to still hold to simple exercises. The same kind of paper may be used in this grade as in the First.

Fig. 10 is made by first drawing a 6 inch square.

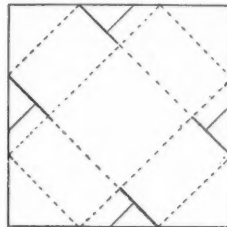


Fig. 10.

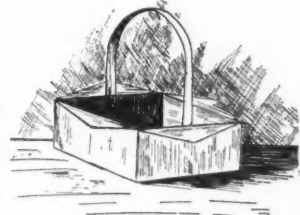


Fig. 11.

Dots are placed 2 inches from corners and connected by straight lines as shown in drawing. Allow for paste flaps. Cut, score and paste as shown in Fig. 11.

Draw handle 8x1/2 inches.

Fig. 12 shows a May basket having two points in-

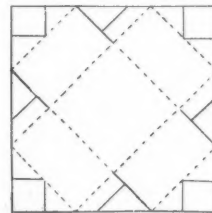


Fig. 12.

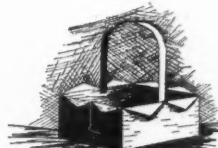


Fig. 13.

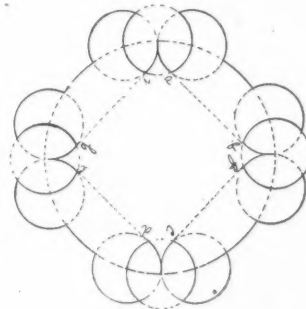


Fig. 14.



Fig. 15.

stead of one at each side. Draw a 7-inch square. Place dots 2 1/4 inches from corners and connect as in Fig. 10. Draw squares in corners as shown in Fig. 12. Cut continuous lines, score dotted lines and paste as shown in Fig. 13.

### THIRD GRADE.

The use of the circle is still continued in the Third grade.

To make Fig. 15 draw a 6 inch circle, as shown in Fig. 14. Bisect the circle both horizontally and vertically. With each of these points, just placed, as centers draw two inch circles. (It must be remembered that one inch is to be used on circle maker.) Where the smaller circle cuts the larger as centers draw other two inch circles. This will give the four group of three circles each as shown in Fig. 14. Connect a and b, f and c, d and e, g and i. Cut all continuous lines. Tie at corners.

## Language and Reading

### LANGUAGE LESSONS FROM POETRY.

LILLIAN G. KIMBALL, Department of English, State Normal School, Oshkosh, Wis.

The following poem is to be used as the basis of a language lesson in the fifth or sixth grade. It was selected because it is appropriate for the season, because it invests a common occurrence with beauty and significance, because it appeals to the imagination and to the sense of hearing, and because in spite of its beauty it is neither hackneyed nor familiar:

#### Wild Geese

1.  
A far, strange sound thru the night,  
A dauntless and resolute cry,  
Clear in the tempest's despite,  
Ringing so wild and so high.
2.  
Darkness and tumult and dread,  
Rain and the battling of gales,  
Yet cleaving the storm overhead,  
The wedge of the wild geese sails.
3.  
Pushing their perilous way,  
Buffeted, beaten and vexed;  
Steadfast by night and by day,  
Weary, but never perplexed;
4.  
Sure that the land of their hope,  
Waits beyond tempest and dread,  
Sure that the dark where they grope  
Shall glow with the morning red!
5.  
Clangor that pierces the storm  
Dropped from the gloom of the sky!  
I sit by my hearth-fire warm  
And thrill to that purposeful cry.
6.  
Strong as a challenge sent out,  
Rousing the timorous heart  
To battle with fear and with doubt,  
Courageously bearing its part.
7.  
O birds in the wild, wild sky!  
Would I could so follow God's way  
Thru darkness, unquestioning why,  
With only one thought—to obey.

—Celia Thaxter.

#### PLAN OF STUDY

The study of the poem is to be taken up under the following heads:

##### 1. Reading of the Poem by the Teacher

Before reading the poem to the class the teacher should make some preliminary remarks about the signs of spring, especially the northward journey of the wild geese. The flight of these birds is just as likely to be observed in the city as in the country, at noonday as at midnight, while the peculiar cry, honk! honk! and the peculiar wedge-shape of the flock are never lacking. It is probable therefore that many of the children would have had the experience that will help them to understand and enjoy the poet's description. The teacher should have made a careful study of the poem, noting the precise meaning and the special fitness of each word, also the force of the short phrases, and the bold, rhythmic swing of the lines. She should read the poem with the desire and the purpose of making the children feel its beauty and its meaning, slowly so that the children may get the pictures, and with clear, full, vibrant voice so that the children may hear what the poet heard. She should make evident the fact that the poem is divided into two parts, the first four stanzas describing the flight of the geese and the last three presenting the lesson that is taught to us by their steady, onward journeying.

##### 2. Conversation with the Children about the Poem

The purpose of this class conversation is to enable the children to understand the meaning of the poem, at least so far as their life experience has fitted them to understand it. It is a poem that they will never outgrow, but will appreciate more and more deeply the longer they live. Points such as are embodied in these questions should be discussed: Where do wild geese spend the winter? Where in the north do they go in the spring, and what for? How do they find their way? In what form is a flock of wild geese? What is the challenge that they send to us? What is it that they obey? What may we obey in the same way?

The children should also be led to observe the form of the poem. Besides discovering the two thought-divisions, they should note the number of stanzas, the number of lines in each stanza, also the number of rhymes, and how these rhymes are arranged. They may make a list of all the pairs of rhyming words, and so find out that altho there is opportunity for fourteen different rhyming sounds, there are in reality only ten, several being repeated. The teacher should explain what alliteration is, and why it pleases us, then have the children find examples of alliteration in the poem.

##### 3. Study of the Poem by the Children

The directions for this study must be definitely given by the teacher, perhaps written upon the blackboard.

(a) Make a list of all the words or phrases that describe the sound made by wild geese as they fly. Think about the fitness of these words.

(b) Make a list of all the words or phrases that denote a storm. Why is *gales* a better word than *breezes* in the second stanza?



(c) What is good about each of the words cleaving, sails, pushing, grope, the words that describe the motion of the flock of geese?

(d) What is the difference in meaning between dauntless and resolute? What is the meaning of timorous?

e) Find four contrasts in the poem.

(f) Which stanza do you like best? Why? Learn it by heart.

#### 4. Class Recitation on the Poem

The poem should first be read aloud, preferably by the pupils. Then they should recite on the topics they have prepared, the teacher leading them to see how varied is the language, how fresh and picturesque the phrases. The poem might then be compared with Bryant's poem, "To a Waterfowl." The children should be asked to point out the likenesses and the differences in thought, in form, and in pictures presented to the imagination.

It would also be instructive and enjoyable to assign another bird-poem to each pupil and have him note the words and phrases descriptive of the bird's voice or motion, the purpose being to add to the child's vocabulary. Good poems for such use are Bryant's "Robert of Lincoln," Emerson's "The Titmouse," and the bird-poems of Henry van Dyke.

## A COURSE OF STUDY IN ENGLISH FOR THE INTERMEDIATE PERIOD

Superintendent JOHN A. LONG, Joliet, Ill.

The following work is suggested to show the relation which English work should sustain to the other work of the school:

Suppose you are studying the life of the hunter in the third grade. You have worked it over until it is very real to the child; until again and again he has wished he might be a hunter; until again and again has thought what he would do if he were a hunter. Often his heart has swelled with the thrilling experience of escape from infuriated animals, or the joy of returning to the camp laden with the products of his skill. He has gone thru the life in the camp and assisted in making the clothing in the primitive way, or he has helped to eke out the scanty store of subsistence in times of want, or he has played with the other boys the simple sports of those primitive people. Under such conditions you could profitably ask him to write stories on something like the following subjects: My First Bow and Arrow. Let the child imagine himself a little Indian boy and tell what he did with his first bow and arrow. The Story of My Coat. Let him tell about this article of clothing, how the materials are gotten, how they were prepared and other items of interest. The Indian Boy's School, An Indian Boy's Sports, When the Food Ran Short, Our Indian Dishes, How My Dog Helped Me, How I Built My Boat.

Or, if he is studying the life of the Eskimo, the following topics are suggested: My Eskimo Dog, Our Eskimo Dinner, The Reindeer's Story, The Story of the Young Seal. My First Fishing in Frostland, Frozen Fun, An Evening in a Snow Hut, Story of My Shoes, Story of

My Coat, When the Food Ran Short, Eskimo Dishes.

Again, if he is studying colonial life as shown in the life of the early New England colonists, he may be interested in something like the following: Our First Dinner in America, Making Ready the Corn Field, Planting the Corn, A Visit from the Indians, A Visit to the Indian Camp, Hunting the Cows, Herding the Pigs, My First Night in a Sugar Camp.

Now, all these are not to be a mere reproduction of dead fact, the experience of someone else. They are to be imaginary stories in which the child can express his own feelings, his own thoughts, his own imagined experience as he pictures himself in the place of these individuals.

If you are studying the life of the shepherd, you see many of these things take on a different form from that depicted in the life of other people. Under the Arab life, for instance, we might have something like the following: My First Pet, My Arab Dog, Fun at the Tents, Fun in the Fields, Moving Days, My First Ride with the Herd, My First Flock, Story of My Coat, My First Night on the Watch, How We Made Music, The Sand Man, Letters of An Arab Girl, or Boy, Letter of a Swiss Goat, Boy or Girl, How We Crossed the Desert. Story of a Fiber of Wool, Story of a Sheep's Winter Coat, Story of a Sheep's Summer Coat.

Another good way is to read a part of an interesting story, and then ask the children to finish it, each in his own way and as he thinks it should end. All these things will help to loosen up his thought processes and give him confidence and power over himself and this language medium for expressing himself.

The work of the fifth and sixth grades, on the side of method, will consist of work in paragraphing; in the emphatic and proper placing of the elements of the sentence already in use; the use of periodic and loose sentences; the arrangement of the elements of the sentence and the use of words to connect sentences with those that go before and those that come after; the connection of paragraphs, one with another; and the embellishment of discourse.

The simplest form of paragraph is that in which the first sentence gives the thought in a general way and the sentences which follow simply amplify that thought by giving the details of the picture. Take such a sentence as the following, for example: "It was a beautiful day." Allow the children to hold that image in their minds and see what elements come in to fill out the picture. One will see the bright sun shining, the grass growing green upon the hills, the trees in full foliage, etc.; while another will see the ground covered with snow, the trees bare and projected against the sky, and, over all, the soft, fleecy clouds obscuring the dazzling brightness of the sun.

Now, each of these makes a paragraph, but, you see, each child has filled out the original vague idea in his own way. This will give the child a definite idea of the meaning of the word paragraph, and, from this time on, he will have a basis for the organization of his work.

After doing some work on the single paragraph, you can work out a second one, and show how the two together make out a complete picture. Later in the work, this will call for the method of connecting paragraphs. A study of such a writer as Irving, for instance, will reveal three simple ways of doing this: by introducing something of the first into the second, by introducing something of the second into the first, and by means of a short transition paragraph in which the thought is carried over from the one to the other.

The following sentences are suggested to elaborate into paragraphs. Have the children hold the image in their minds and let it fill in with details:

It was a beautiful day.

The cottage had a homelike appearance.

The boy lived in a wretched house.

It was the home of a wealthy farmer.

The valley was a rich farming country

We came upon a stately mansion.  
 The country was mountainous and wild.  
 Rex was a boy's dog.  
 Spitz was a lady's dog.  
 We came upon a busy scene.  
 It was a beautiful home scene.  
 It was disturbed by the entrance of a stranger.  
 We found the doctor in his office.

Of course, the child is kept writing all the while, and the work here indicated is only gradually brought out of his efforts at written expression.

Under correct placing of sentence elements, probably the most difficult are the relative pronoun and the adverb. Gradually as he goes on writing, the child should be shown that these elements, in certain relations to antecedent and word modified, always make the meaning clear and definite, while, in other places, the meaning is vague and difficult to get.

Adverbial phrases and clauses, adjectives, verbs—an element of the sentence is made emphatic by being placed out of its usual place. Of course, the accumulation of these emphatic elements makes the periodic sentence. In this whole move, children must be watched to prevent the excessive use of these new forms. A composition made up of periodic sentences would be as faulty as a composition made up of loose ones. It is the judicious mixture of these forms that makes strength. Try to train the child's taste for these things. The connectives mark the turns of the thought and the direction which the thought has taken. For instance, note the difference in the effect of the word "but" in a sentence and the word "hence." Along with the word "but" go such words as still, yet, after all, at the same time, etc., while with "hence" go such words as accordingly, thus, so, so then, then, etc.

The negative "not" takes several forms depending on the degree of negation—not at all, in no wise, by no means, etc.

Other expressions such as though, unless, except, while, for, because, that, in order that, deserve same careful watching.

The co-ordinates not only—but, also, indeed, in fact, in truth, to be sure—but, still, yet, while also repay attention.

The use of "it is" and "there is" when you want to point the attention forward should be given some care.

As you have gone on having the child express himself in this language medium, you will find that you have used mostly the narrative form interspersed here and there with descriptions of persons and objects that have a part to play in the narrative. You will find, also, that most of the narrative has been in monologue. But here is a child who has introduced dialogue. Encourage that move. It gives variety to the movement and adds vividness and life to the effect.

So you go on, not teaching these things as isolated lessons to be learned, but keeping the child writing and gradually organizing his English expression into these forms.

On the side of matter, these grades are very much the same as the third and fourth except that subjects will be dealt with in a larger way. The general line of thought development is still the line of English growth, but mere reproduction yields as small returns here as elsewhere. You must give the child the motive of the personal narration and the individual story.

In these grades, the writings of well-known authors may be used as standards. After a child has tried to write paragraphs, as outlined above, let him see how Irving does it. But remember that the standard is always used for the purpose of checking up his own efforts, not as a mere bit of excellence to be slavishly imitated. When he comes to it thru his own efforts he understands what it means. He also knows what his own efforts have meant.

## REPRODUCTION STORIES FOR PRIMARY LANGUAGE

EDITH M. PHEASBY, Brooklyn, N. Y.

### ETHICAL

Tom's Kindness  
 (Duty to the Aged.)

An old man was walking down a country road. He was carrying a large basketful of groceries. The groceries were very heavy and every few minutes he had to stop and rest.

"Oh dear," he said to himself, "how shall I ever carry all these groceries home? I am so tired I can hardly walk another step."

Just then Tom Smith came along. "May I carry your basket for you, sir?" said he. "I am going on an errand for mother and will have to pass your house on the way."

"Thank you, my boy," said the old man. "I wish there were more boys like you. The world would be much better."

Be kind and be gentle  
 To those who are old,  
 For dearer is kindness  
 And better than gold.

Two Little Brothers  
 (Kindness to Brothers and Sisters.)

The car was waiting at the corner. Several people stepped into it. At the last minute two little boys came along. One little boy was lame so the conductor lifted him into the car. The other boy stood back in the street and called cheerily, "Good-bye, Jack. I'll run along-side of the car."

The little lame boy was placed in a seat near the window. Every few minutes he would look out and wave his hand.

An old gentleman sitting near was watching the little fellow. Then he turned to Jack and said, "Who is that?"

Jack smilingly replied, "Oh, that is my brother Ned."

"But why does he not ride with you?"  
 "Well you see, sir," said the boy, "mother could only give us five cents so Ned said I should ride. I cannot walk very well and Ned was willing to run along with the car."

The old gentleman stopped the car at the next corner. After paying the conductor the fare for Ned, he called the boy to come aboard.

How delighted Jack was to have his brother with him. The old gentleman looked very happy too.

Lazy John  
 (Indolence)

I know a little boy named John. He is a very lazy little boy. He waits for his mother to call him every morning. Sometimes she has to call him many times. He is late at breakfast and often late at school.

One day during vacation mother promised to take the children to the sea-shore. They had to start early in the morning. As usual John was not ready. Mother called and called, but John said, "Yes, mother, I will come to breakfast in a few minutes."

At last they could not wait any longer so mother and the children started. When John came down-stairs half an hour later, he was very much surprised to find everyone gone. Only he and Nurse were left at home.

Poor John passed a very lonesome day. He had no one to play with him.

In the evening the folks returned. The children told John what a good time they had had building sand forts and houses.

Then John wished he had not been so lazy. He says he will be ready at the right time after this.

Little Lame Joe  
 (Duties to the Afflicted)

Little Joe was out walking with his mother. He was lame and could not walk very well without crutches.

He thought he would like to try walking without the crutches. He hobbled along very slowly and carefully. It was such hard work for him.

Soon several children came running and skipping along. They seemed very happy. How Joe wished he could do as they did!

All the children stood and stared at Joe's poor twisted feet. Poor little Joe felt very sad. The tears were in his eyes as he hobbled back to his mother.

When the children saw his eyes were full of tears they felt very sorry to think they had been so rude.

#### Which was the Better Boy?

(Cheerfulness and Helpfulness)

Charlie and Will were brothers. Sometimes they were called upon to help mother when she was very busy.

One day she said, "Oh, boys, I am so tired. I should like to have you help me. Charlie, dear, will you take father's dinner to him? While you are gone Willie can feed the chickens."

Charlie came quickly, his face covered with smiles. "All right, mother," he said. Placing father's dinner in a basket, he hurried to the woods where father was chopping down trees. How pleased father looked when he saw Charlie's happy, shining face.

"Why, Charlie boy," he said, "You look just like a little sunbeam."

Willie, however, did not wish to help mother. He thought it was such a bother. Mother called two or three times before he came. He looked very cross, indeed, when he did come. He said he did not like to feed the chickens.

"Oh, dear," thought mother, "if Will were only like Charlie how happy father and I would be."

A little child may have a loving heart,  
Most dear and sweet  
And willing feet.

#### A Little Hero (True Story)

(Courage)

A little boy named Tom was playing in a New York street one morning. In trying to cross the street he was hit by a car-fender and tossed upon the other track. Another car coming the other way also struck him.

The little fellow picked himself up and staggered to the nearest drug store. "Please give me some sticking-plaster," said he, "I've hurt my head."

The druggist seeing he was seriously injured sent for an ambulance. A little boy who was standing near offered to go and tell Tom's mother.

"No, no, you must not," said Tom. "My mother is sick and it would only worry her."

The ambulance doctor came. He said he thought Tom ought to go to the hospital. Tom, however, did not wish to go, so his head was bound up and he was allowed to go home.

His mother never knew of the accident until she was well again. Then Tom told her all about it himself.

#### They Could Not Quarrel

(Kindness and Thoughtfulness)

Two old foxes lived very happily together in the forest. They had never spoken an unkind word to each other.

One day old Mr. Fox said, "Let us quarrel."

"Very well, my dear, just as you like," said Mrs. Fox. "How shall we do it?"

So they tried all sorts of ways but it could not be done, for each fox would give way to the other.

At last Mr. Fox brought two large stones. "There," said he, "you say these stones are yours and I'll say they are mine. Then we will quarrel and fight. Now, I'll begin. These stones are mine."

"All right," said Mrs. Fox, "you are welcome to them."

"But we shall never fight at this rate," said Mr. Fox. "Don't you know it always takes two to make a quarrel?"

So both old foxes laughed and gave up trying to fight.

## Nature Study

### MY GARDEN.

"Do you know the trees by name  
When you see them growing  
In the fields or in the woods?  
They are well worth knowing.

Watch them in the early spring,  
When their buds are swelling;  
Watch each tiny little leaf  
Leave its little dwelling.

Watch them later, when their leaves  
Everywhere are showing;  
Soon you'll know the different trees  
When you see them growing."

—Emerson.

## NATURE STUDY SUGGESTIONS FOR SPRINGTIME

DUDLEY GRANT HAYS, Principal Eugene Field School, Chicago.

In offering a few thoughts regarding spring nature study work we suggest that the central thought running thru the topics shall be that of society life, or the problems of living things, and that our aim shall be to find out, if we can, how plants and animals solve their problems.

The intimation that plants and animals have certain well-defined things to do puts us to thinking of them from a different standpoint than we have been used to consider them. That they are obliged to hustle for a living, to fight for life, makes them seem related to us. And we shall see that they are in many ways.

To go back a few months and recall some of the things that we saw going on around us may help for a start. You will remember that during the autumn we noticed the leaves falling and the plants getting ready for the winter. We also noticed the birds becoming fewer and fewer in numbers and were told that they had gone to the warmer climate of the south for the winter. Now we are to study the opposite kind of activity. We are to look for the awakening of the plant life from the long sleep of the winter and also the return of the animal life in its various forms. It may be well to consider a line of thoughts for each of the above separately at first and then see how each depends upon the other a little later in our study.

### PLANT LIFE

We are to keep in mind the fact that plants have habits as well as we do and that the only way we can find out about the lives of plants is to watch how they act. That is just the way we find out about any one's character. To see how he acts and then to find out the reason why he acts so is the way to find what kind of a character a boy has. We are to think of plants in just that same way. They have many very hard problems to work out and sometimes they fail. Many times they succeed. I wonder if you can name some of the things that plants have to do in order that their lives can be called successful!



### Outdoor Observations

There is no school so situated that suitable material can not be found with but very little trouble on the part of the pupils and the teacher working together trying to find out something new about plants.

We shall not be able to study all of the plants that can be found growing out in the vacant lots about us, for that would take too much time. We must get our ideas by selecting a few types for our study and, by finding out all we can about them, get some general notions of the plant family. We suggest that you watch carefully for the appearance of the first plant growth along the edge of the sidewalks or on the vacant lots or in your garden. You will probably find some that have a number of leaves arranged in a sort of circle something like a rose, and such are spoken of as rosette plants, not because they have roses on them but because their leaves are arranged in this way in the springtime. If you carefully dig down by the side of these rosette plants you will find that they have either a bulbous or else a very thick root. It may be somewhat puzzling to understand how such large roots grew so early in the year. They didn't. They were started last year and have been sleeping all winter, and then when the first warm days came they were ready to wake up and start their summer's work vigorously. No wonder they can beat the plants that have to start from the seed. Can they? Well, you just try them in a race and find out. I will tell you how to do it. Plant some seeds in a box in the schoolroom and also carefully transplant one of the rosette plants there and give them the same care each day and watch for the results. After a couple of weeks you will be able to see which can grow the faster.

Good examples of the rosette plants are the dandelion, the dock and the plantain. If you watch the growth of any of the above as the season advances you will be surprised to see the changes thru which they go.

### Experiments with Seeds and Soils

We advise you to try some of the following things, for in them there is much to learn: Get some sand, some clay and some dark or humus soil. You can use either small boxes or tin cans in which you are to plant various kinds of seeds. For rapid growth the lima bean is excellent. We suggest that corn and other seeds be also used in order to get a variety of plant forms to study.

By having three boxes or cans filled with sand and then by having the moisture condition of each different from the others, as, for example, one pretty wet, another very dry and the third one moderately wet, you can find out the relation moisture has to the best growth of the seeds you plant. By doing this same way with the clay soil and the dark soil and being careful to use the same kind of seeds in each of the soils under observation you will have nine varieties of conditions for the plant growth, and the various results will be interesting to you. You can still further vary conditions by varying the temperature conditions so as to have some grow in a very warm place, some in a cold place and some in a place that is only moderately warm. Similarly vary the conditions of light by having some grow in a dark closet or under a box and some in the brightest light that you can find in your room. You thus get all of the variations that plants have to meet almost anywhere in the world. How many kinds of conditions have we suggested? If you try all of the above ways of studying the growth of seeds you will be given an insight into plant growth that will furnish you much to think about. If an addition you keep a careful record of your new things found out each day, and also make some sketches or drawings to show how the different plants increase in size from day to day, you will have some facts that will repay you for all of your trouble. Watercolors are excellent for this

work and the results of daily growth shown in water-color paintings are very striking.

### Plant Reproduction

Another problem that plants have to solve is that of providing for more plants just like themselves for the next year. The ways they do this are very interesting to one who tries to find out all of the ways they do this. They generally make use of what we call flowers in this work. Just why the flowers on different plants are so variously colored and shaped in such a large variety of ways is a pretty hard problem for us to solve, and there are many things that we can not explain. Certain it is that the plants have found out how to get insects to work for them, and they pay these insects for the work they do, too. Do you know what the work is and how the pay is given? If you do not there are some very charming things for you to learn of plants and their relation to insects. You will find many things that will convince you that plants do some pretty cunning things. You will wonder how plants thought out such plans for their work. Possibly they did not think out the plan, but who did it for them?

### How Plants Are Protected from Their Enemies

Then, too, there are the ways that plants have learned to keep their enemies from bothering them. Some have stickers on them and some have bitter juice, while still others have such disagreeable odors that animals do not like to go near them. Then some have sticky juice that catches the insects that bother them and holds the insects fast until they die. See if you can not find some of these things about plants for yourself. You may be able to find different plants that show some one of the above protective devices.

### The Work of Plants

You see that the plants have much work to do. They can not run away nor move around. They have to stay in one spot and do all of their work of growing, producing flowers and seeds, and besides that they must fight for their lives to keep from being killed before their summer's work is over. Many of them are killed, but enough live to make sure of seeds for the next year. You see they not only provide for their own family but they furnish a living for nearly all of the animal kingdom. Plants are surely very interesting beings and they deserve our admiration.

### Plant Societies

Plants seem to have a sort of society life. Certain kinds are nearly always found living near to each other. Do they do this because they like each other? Or is it because they like the things they find in their home place? Go out on a vacant lot or field and carefully look the ground over to find out the various families of plants that are living there together. Look for evidence of their helping each other and also for any evidence that they are trying to keep each other from getting a good living. If you keep these ideas in mind and look carefully you will be interested in the facts that you will soon have before you. Are the plants all alike in size, color or shape? Do any particular kinds seem to be more numerous? Why is this so? Do they all have the same general structure? What ones seem to be making the most success out of their opportunities?

In making a study of plant societies you will be able to see that they are related to each other as either helpers or hinderers. Find out some particular cases and be sure that you can point out the facts by what you see for yourself. Do plants help us in any way? Could we get along without them? Can they get along without our help? Do you know of any people who spend much time in helping plants do their work? Why so? Are there



any people who need to know much about the habits of plants? Why?

There are some other things that plants can do that we haven't time to tell about. They can beat the boys climbing trees. They can climb a little string without breaking it. They can even climb up the side of a brick house without a ladder. Can you find out how they do these things and can you tell the names of some of the plants that do such things? Can you find out the reasons why they do such things? Plants seem to know so many things that we never studied that it will keep us hustling to find out all of their secrets.

#### ANIMAL LIFE

While we have our attention turned to the awakening of plant life we frequently catch glimpses of other living beings. They may be birds or insects. In the autumn they were flying south or spinning cocoons. The flies and the mosquitoes disappeared. The beetles and the earthworms hid somewhere for the long sleep of the winter. Where did they go? Now that spring has come they once more are found in our midst. As one by one our animal friends come back to us we are met with the question of just what problems are they to solve during the summer. They will not be very anxious for us to find out, and if we do find out all of their problems we shall have to have sharp eyes and keen ears. We are to study a few types of animal life and then decide as to which type any individual animal belongs. Those that look alike and act alike, are built alike and eat the same kind of food, will be considered as belonging to a certain type or family. Here again we are to study character, and we may find some characters very much like our own. How they act and why they do so will fix their characters in our minds.

#### The Birds

Possibly the first welcome friends will be the birds. The first one to see the robin or the bluebird will be the sharp-eyed person of the neighborhood. It may be that that means you.

Let us try to think of some of the problems that the birds have to solve during their stay in our locality. Let us think of ourselves as being in their places and then bring before us some of the things we must do. Here are some things that must be done: We must find suitable places for our summer homes. What are some such places? Name some that you would select. What materials would you get to build a nest with? Do all birds use the same materials? What ones do you know about? Possibly you may need to use your eyes better this

#### Nature Study Suggestions.

summer if you find out the truth about what different kinds of birds do in this building work. Then there is the problem of getting the materials to the building spot. Just how do they do it? Find out if you can. Do all birds of the same family build the same kind of a nest? Do they always use the same kind of materials? Do they seem to have a definite plan? They must think of many things, for the nest must be in a safe place, comfortable, out of the way of common dangers, such as strong winds, cats, dogs, snakes, birds'-nest-robbers, hawks and owls. All of these ideas have to be kept in mind if the greatest success is to be met with in the real work of the birds. Did you ever see a bird build a nest? If not we hope that this summer you will see one do so. The patient, loving toilers are so skillful in their work. And yet, just think of it, they can do carpenter work, masonry, and some of them even do sewing; but they have no tools aside from their own bodies. Is it not wonderful how they can do so much? How do they fasten the nests to the trees? How do they get the first things to stick together? Well, you will have to be sharp if you find out. Surely a thoughtful study of the successful building they can do is enough to fill us with admiration.

Then, too, there is the problem of food to be kept in mind, and, while hunting for food and building materials, the fact that some enemies are watching for a chance to catch them calls for very careful conduct. They need to get water to drink and also find places in which to bathe, and all around are dangers that must not be forgotten for a moment. Just one unguarded moment and some stray cat or some thoughtless boy may take the life of the bird just as the nest is ready for the eggs from which the little birds are planned to come. If all has gone well the greatest work is the rearing of the family of little ones. Then hard work is to be done, because those hungry little chaps are such beggars for food that the old birds have no rest during daylight. What do they find for food for the baby birds? Where do they find it? How much does each little one need each day? How many weeks do they have to be fed by the parent birds? Find out if you can by watching. Did you ever help a bird in doing its work? Can you in any way? Do they help us in any way? In what ways would we miss them if they were never to come back to us?

When we carefully consider these few problems that our bird friends have learned to solve, and think of the great victories they have won and of the cheerfulness they manifest amidst the most trying times, we surely will be impelled to do more for them in the future. They teach us lessons of thrift, earnestness, loving care for little ones and wisdom in their life work. What can they do that you can not do?

If you know all about any one bird so that you can tell all of its life problems and the way it solves them you know much. If you do not, then the birds challenge you to learn their secrets. What do you now know as a starting point? Write the best story you can giving the life-history of some particular bird.

Birds are known by such family names as climbers, swimmers, creepers, waders, singers and scratchers. Can you tell why these names are used and can you name any of the particular birds that belong to these families?

Tell what you can about each. Find out more if you can.

#### Animals

While we have given considerable time to the study of the birds, yet there are other very interesting little animals that may be studied in a similar manner. We suggest that you make a study of some that live in the ponds, such as the frogs, the minnows, the shell animals and the crayfish. Each of the above will furnish you with many things to find out if you try to discover the family secret of how to make a success out of life from its standpoint. Pond animals are of peculiar interest because of their various transformations and their relations to each other. They are easily found and are not hard to keep in the school-room. You can also broaden your study of animals by tracing out the life work of such land animals as turtles, toads, squirrels and gophers. They all have different problems to solve and yet there are about the same things to do that the birds do. Just as we study birds, so may we study the various insects that are with us all summer. They are so common and yet they are not very well known only as they bother either us or our plants. Their life work and how it is done will furnish enough to keep us more than busy. Some are our friends and some seem to be our enemies. They all work for success from their standpoint and not from ours.

Make a list of insects that are our helpers and another that gives the names of those that we think are our enemies, and then find out all you can about some from each list. In all of this work we suggest that you study the living things instead of simply reading about them. There are many new things to find out about them and their habits.



## INDUSTRIAL GEOGRAPHY

AMOS W. FARNHAM, Oswego (N. Y.) State Normal and Training School.)

### CHINA

(Preceded by lessons on Alaska, Mexico, Amazon Valley, La Plata Valley, Siberia and Switzerland. To be followed by lessons on the Kongo Valley and South Africa. When time permits in the Oswego Normal School of Practice, lessons on France and Spain follow lessons on Switzerland.)

#### Introduction to Country Thru Study of Tea

Teacher presents samples of black tea and green tea. Children state what the commodity is, and what its use is. Children note difference in color. State what the



A TEA PLANT

(From Tarr & McMurray's Complete Geography.—By Permission.)

colors are, and what kind of tea each is called on the basis of color. Teacher presents specimens of tea leaves, both black and green, that have been kept in water until they have unrolled. These specimens, say two of each kind, should be slightly fastened to sheets of paper four inches wide by eight and one-half inches long, and each member of the class supplied with a sheet. Lead children to note the general form of the leaves, the size, form of margin, and kind of veining. Children state that tea is the dried leaves of the tea plant. Show picture of tea plant. The tea plant is an evergreen shrub, three to six feet high. It has shiny, leathery leaves that when full grown are from four to nine inches long; but those picked to dry rarely exceed one and one-half inches in length. The flowers are white.

#### Location of Tea-Producing Region

One place where the tea plant is cultivated is China. Teacher writes name on board, children pronounce and spell the term. China located on large globe by teacher and on individual globes by children, care being taken that all globes are in true position, i. e., with the north pole pointing due north. Find our country. Trace on a parallel toward your left until you come to China. In what cardinal direction did you trace? Then in what direction would you travel to go to China? Point in that direction. Find Switzerland. In what direction is

China from Switzerland? Find Siberia. In what direction is China from Siberia?

#### The Tea Plant and Tea Culture Described

The tea plant which is closely related to the camellia of our green-houses, has been cultivated in China for more than 2,000 years. The cultivated plants are scarcely higher than bushes, but the wild plant, (found in India and carried to China about five hundred years before the Christian era) is a tree fifteen or twenty feet in height. The cultivated plant is quite hardy; severe winters kill it but ordinary freezing weather merely retards its growth. The leaves are not picked until the plants are three or four years old.

Two general classes of tea are known to commerce—the green and the black. Formerly these were grown on different varieties of the plant, but in the newer plantations no distinction is made in the matter of variety; the color is due wholly to the manner of preparation.

The plants are watched carefully during the season of picking, of which there are three or four each year. The April picking yields the choicest crop of leaves, and only the youngest leaves and buds are taken. A single plant rarely yields more than four or five ounces of tea yearly. (How many ounces make a pound?) After the picking, the leaves are partly crushed and allowed to wilt until they begin to turn brown in color. They are then rolled between the hands, and either dried very slowly in the sun or else rapidly in pans over a charcoal fire. The sun-dried tea is black and the fire-dried tea is green. The color of green tea is sometimes heightened by the use of a mixture of powdered gypsum and Prussian blue. In the black teas the green coloring matter of the leaf is destroyed by fermentation; in the green teas it remains unchanged. (See Redway's Commercial Geography, pages 131-133.)

For the tea-producing area of China the teacher is referred to the "map of the area of tea production" on page 133 of Redway's Commercial Geography.

#### The World's Greatest Tea Drinkers

The average yearly consumption per person is eight pounds in Australia, six in Great Britain, and more than four in Canada. In Russia and the United States it is less than one pound per person. (Altho we are light tea-drinkers we consume more coffee and more sugar than any other nation in the world.)

#### Plant and Animal Life

Altho China is noted for tea and raises more tea than any other country, she raises other large crops, such as rice, peas, millet, wheat, barley, oats, corn, sugar, potatoes, tobacco, apples, oranges, bananas, the white mulberry, cotton and indigo. Which of these plants are food plants? Which of the food plants are grains? Which are fruits? Which plants contribute to our clothing materials? For what is indigo used? Children classify under proper headings.

All of these plants grow in our own country, for in latitude, climate and surface, China is like the United States. The rice crop of China is the largest in the world, and her great crop is consumed at home. For you must know that China proper is more densely populated than any other country in the world. And all of these people are rice eaters. (If all the inhabitants of the United States were crowded into the state of Texas that state would not contain as many people to the square mile as China proper contains.)

The white mulberry is raised to supply food for the silk-worm. China produces more raw silk than any other country of the world. (See silk chart in Tiffany's nature-study cabinet.)

The most important plant of China is the bamboo. Show specimen to class—if possible, a specimen from China. The bamboo belongs to the same family of plants to which sugar-cane, corn, and wheat belong, namely, the grass family. The bamboo is the giant of the family.

It sometimes grows to the height of sixty feet, and has been known to grow forty feet in a single year. Altho it grows wild and profusely in the southern belt of China, this most useful plant is cultivated with much care. "The Chinese use it, in one way or another, for nearly everything they require. They build houses and bridges of bamboo. The sails of their ships as well as the masts and rigging, consist chiefly of bamboo, manufactured in different ways. Almost every article of furniture in their homes, including mats, screens, chairs, tables, bedsteads and bedding are made of the same material."—From Lindley & Moore's "Treasury of Botany."

We use bamboo for fishing rods.

Altho China has a climate and surface much like the United States and is one and one-third times as great in area, yet she produces no prodigious crops except rice and tea. We exceed not only China in the production of wheat, corn, cotton and tobacco, but each one of the remaining countries of the world.

We have a successful tea garden in operation at Summerville, S. C., twenty-two miles from Charleston.

The wild animals of China are the monkey, tiger, wild-cat, bear, musk-deer, several kinds of pheasants, and in the streams turtles and many kinds of fishes. Great numbers of domestic fowls are raised, especially ducks.

Which of these animals are herbivores? Which are carnivores. Lists on board by pupils.

#### Human Life in China

We have already seen that China is very densely populated. She has more than five and one-third times as



A CHINESE MANDARIN IN HIS OFFICIAL DRESS  
(From Tarr & McMurray's Complete Geography.—  
By Permission.)

many people as we have in our country. The Chinese are a patient and intelligent people; they are also industrious and frugal. They do much of their work by hand. One-half of the silk is manufactured in their homes on hand-loom. They do much wood and ivory carving by hand in their homes. What other people have you learned do much work in their homes, especially silk-weaving and wood-carving?

The Chinese do not like new ways. They eat, dress and travel as their ancestors did hundreds of years ago. They eat with chop-sticks, they dress in skirts, men as well as women, and travel in wheel-barrows. There are 2,000 passenger wheel-barrows in the City of Shanghai. Locate Shanghai. The wealthy Chinese are carried in chairs by their servants. The Chinese are opposed to steam-power and almost all other kinds of power except man-power. Men will work all day (sixteen hours) for 10 cents, and even less.

There are only a few hundred miles of railroad in China. The United States has 208,000 miles. But

foreigners are introducing steam and electricity, and the Chinese must sooner or later come under the influence of western civilization.

#### Transportation Lines

There are no good earth roads in China. Men carry heavy loads or trundle packages or people on wheel-barrows for many miles along narrow paths. Pack-animals travel the same narrow ways. But there is much water travel on rivers and canals. The canals in some parts of China where the rainfall is insufficient during the growing season serve another purpose, that of irrigation. (Teacher explain term.)

The longest and one of the oldest canals of China is the Grand Canal, 700 miles in length, and constructed more than 1,200 years ago. It extends from Hangchow to Tientsin. Teacher finds these places on the globe and traces canal for children. Children note that Hanchau and Tientsin are seaports. Why did not the Chinese travel on coast waters? When the canal was built many sea robbers infested the coast of China. Hence the canal was built for greater safety.

There are two great rivers in China; the Yangtze and Hoang. Teacher write names on board. Children pronounce and spell. Children carefully trace rivers on globe. The Yangtze (3,200 miles long) equals the largest river of Siberia. In fact, it is only 100 miles shorter than the Amazon. Boats ascend the Yangtze more than 1,000 miles from its mouth. In the lower part of the Yangtze valley large quantities of cotton are grown and much raw silk is produced. Then what trees grow there?

The Hoang is little used as a water-way because of its shoals, sand-bars and shifting course, caused by its frequent overflows. During its over-flows many lives have been lost and much property destroyed; because of this the Hoang is called "China's Sorrow." The Canton river, sometimes called the Pearl river, is noted for having on its banks, eighty miles from its mouth, the city of Canton, the largest city of China and one of the largest cities of the world (exceeded only by London, New York and Paris.) Trace the Canton river and locate Canton. Here at Canton hundreds of thousands of natives live in boats on the river. One of their occupations is the raising of poultry, especially ducks.

Altho much trade and travel are carried on by means of rivers and canals, instead of steam the Chinese make use of poles, oars and sails.

#### Our Trade with China

We buy of China tea and silk and sell to her kerosene oil and wheat flour. What else do we get from China besides tea and silk? Trace the route from Shanghai



A TYPICAL CHINESE VILLAGE AND CANAL  
(From Tarr & McMurray's Complete Geography.—  
By Permission.)

to Seattle by steamship, and from Seattle to New York and from New York to Oswego by steam cars.

Trace on the globe, following fortieth parallel, from China to the United States and, in same direction, from  
(Continued on page 21.)



## Supplementary Reading

### APRIL READING LESSONS

#### FIRST GRADE

LAURA R. SMITH, Platteville, Wis.

#### LESSON I.

1. It is an April day.
  2. How it rains in April!
  3. I like a rainy day.
  4. I will take an umbrella.
  5. My umbrella is new.
  6. My umbrella is large.
  7. I will wear rubbers in April.
  8. My rubbers are old ones.
  9. My rubbers are very small.
  10. I will buy new rubbers.
1. Oh, see the rain!
  2. See the large umbrella!
  3. There are two children under it.
  4. There is a boy under the umbrella.
  5. There is a girl under the umbrella.
  6. The boy is holding the umbrella.
  7. The children are going to school.
  8. We all take umbrellas in April.

#### Reproduce—

"Tap, tap, tap," said the rain one April day.

The flowers heard the rain's song and they began to peep up thru the earth.

The birds heard the rain's song and they said, "We will sing, too, for it is springtime."

The boys and girls heard the rain's song and they said, "We must get our umbrellas, hurrah for the rainy day."

This was the song of the rain:

April showers,  
Springtime flowers  
Waken from their dreams,  
Dew-drops glisten,  
Children listen  
To the sparkling streams.  
April showers,  
Springtime flowers,  
Rainbow colors gay,  
Shadows lighten  
As they brighten,  
Raindrops chase away!

(Write a story about the picture, draw umbrellas.)

#### LESSON II.

Write answers to the questions—

- How many rabbits do you see?  
Where are the rabbits?  
What are they doing?  
What kind of ears have rabbits?  
What do rabbits like to eat?  
Do they make nice pets?  
(Read and reproduce)—

I have two little rabbits.

One is white and one is brown.

They are playful little rabbits, and they have a nice cage to live in.

One day they got out of the cage, and I could not find my rabbits.

They went into a neighbor's garden.

The neighbor was not at home, and the rabbits ate some of his cabbage.

I wonder what my neighbor will say?

(Cut and paste rabbits, cut and paste all the vegetables they like to eat, tell stories about rabbits.)

Copy and act out—

One day Mrs. Rabbit said, "My children, do not go out in the garden."

"Brownie said, 'I want to go!'"

Whitie said, "I want to go!"

Brownie and Whitie crept thru a hole in the fence; they crept into the garden.

Brownie said, "I will eat cabbage all day."

Whitie said, "I will eat radishes all day."

Those two silly little rabbits ate all day.

The farmer came along. He said, "I think I see a rabbit!"

Brownie and Whitie ran and hid behind a wheelbarrow.

At last they went home.

Brownie said, "Oh, how my head aches!"

Whitie said, "Oh, how my tooth aches."

Mrs. Rabbit sent for Dr. Rabbit.

Dr. Rabbit had a bottle; he gave Brownie and Whitie a dose from the bottle.

When those two dear little rabbits got well they came up to Mrs. Rabbit and made a bow and said: "We will mind you mother, next time, no more of Dr. Rabbit's medicine for us!"

Then Mother Rabbit kissed them.

(Learn abbreviations as, Mr. Mrs. Dr. Rev., etc., learn to abbreviate the months.)

#### LESSON III.

1. See the large basket!
2. It is full of eggs.
3. I wonder if they are Easter eggs.
4. I made Easter eggs this year.
5. I painted my Easter eggs.
6. We all hunted for Easter eggs.

7. My Easter eggs were painted blue.
8. I like to paint Easter eggs.

(Mother says I may have an egg every day if I gather all the eggs for her. How many eggs shall I have in a week? in two weeks? in a month? How long will it take me to get a dozen eggs?)

1. This is a peach basket.
2. The basket is heavy.
3. It is full of duck's eggs.
4. The duck's eggs are large.
5. We will raise ducks this year.
6. Ducks are not afraid of the water.

(Draw the basket and color the eggs for an Easter story.)

#### LESSON IV.

1. It is April again!
2. All the birds are here.
3. I love Robin the best.
4. Robin has a red breast.
5. Robin can run and hop.
6. Robin makes a fine nest.
7. He makes it of leaves and grass.
8. He also uses mud and feathers.
9. Robin is a merry bird.
10. Robin comes back in the spring.

### SECOND GRADE

#### LESSON I.

April days have come,  
Bringing back the flowers,  
Sun and shower altogether,  
Happy are the hours!  
Hear the stream's low music,  
And the birdie's trill,  
Robin sings his song,  
Robin is singing still!

(Reproduce with the picture of birds for a heading for April.)

Talk about water, uses, sources, forms.

What do the spring rains do?

How is water used for power? (to run trains, boats, for heating, etc.).

Have simple experiments to show evaporation.

Boil impure water over lamp. Show sediment left.

How does water become impure?

How can it be purified? (boiling, distilling, filtering.)

What is the difference between hard and soft water?

Which is easier to wash in? Why?

Trace the course of water from the time it falls as rain until it becomes a stream, tell thru what kind of soil it may pass, etc.

#### LESSON II.

1. The boy has a plow.
2. He is plowing in the spring.
3. He will plow every Saturday.
4. This boy goes to school.
5. His father plows every day.
6. This boy likes to plow.
1. The boy plows in April.
2. The brown earth is sweet.
3. All the birds are singing.
4. The old horse is gentle.
5. The plow works well.

6. The plow makes furrows.
7. The furrows are deep.
8. Soon the whole field will be plowed.

(Tell what the farmers are planting, write a list of the vegetables that you will plant in your garden, what flower seed will you plant? what seeds will you plant early?)

(Read from Hiawatha about "The Gift of Corn.")

#### LESSON III.

1. The violets are in bloom.
2. They bloom in the woods.
3. They bloom in April.
4. I will pick purple violets.
5. I will pick white violets.
6. I will pick yellow violets.
7. We have sweet violets in our yard.
8. They grow under the oak tree.

Write a story about a girl who was lost in the woods when she went to pick violets, illustrate the story of Red Riding Hood.

Write a story about two boys who lived in the country, they raised violets for sale, they sent them to the city.

Study all living, growing things, make a study of buds, twigs, little plants and early flowers.

Make a booklet and press early spring flowers.

#### LESSON IV.

1. I will learn to set a table.
2. Here are the plate and knife and fork.
3. Here is the silver tea-spoon.
4. I like to set the table for dinner.
5. I will set the table for four.
6. I will set the plates opposite each other.
7. I will put glasses on the table.
8. I will put butter-plates on the table.
9. We will have flowers on the table.
10. We will place the flowers in the middle.

(Have the children cut and paste a small table and all necessary dishes for setting it, have lessons in setting a table, let the second grade cut dishes from heavy pasteboard, let them come to the kindergarten table and set it, and sit down and learn to pass plates correctly, etc. Have paper napkins and raffia napkin-rings, let this be the work of the children, have the napkins folded into pretty shapes, and let each child bring a tumbler from home. Some rainy day let the children have a little treat when they have learned how to set the table and pass the dishes.)

#### Industrial Geography

(Continued from page 19.)

the United States to China. Note that similar climate prevails. Discover that a temperature belt just south of the cold belt encircles the earth. Switzerland is in this temperate belt of the earth.

What regions have we learned are in the cold belt north of the temperate belt which we have just traced? Name two of the most important food plants of the temperate belt. What is used principally for food in the cold belt?

#### Suggestions

Read "The Story of Pen-se," in Seven Little Sisters. Children make brush drawings of the tea plant.

Summary of work on China in lecture-room with lantern slides.

## School Entertainment

### PUSSY WILLOWS

I have some dainty pussies here  
All dressed in soft gray fur,  
But you might listen all day long  
And not once hear them purr.

Nor do they run and frisk about  
These pretty living things—  
But closely round a slender twig  
Each tiny pussy clings.

All thru the winter's storms and cold,  
These furry babies swung  
In cradle beds of shining brown,  
On willow branches hung.

The rough winds sang their lullaby  
And rocked them to and fro,  
And all about their sleepy heads  
Drifted the cold white snow.

But by and by the sunbeams warm  
Peeped into each small bed,  
And said: "Come, pussies, waken now,  
For winter days are fled."

So bravely come the Pussies forth,  
Tho shrill the cold wind blows,  
And up and down the long, brown stems  
They cling in shining rows.

But when the days grow long and bright,  
And breezes not so cold,  
They'll change their dress of silver fur  
For robes of green and gold.

—Mary E. Plummer.

From "Songs of the Tree-top and Meadow"—Public  
School Publishing Co.

### ARBOR AND BIRD DAY

LAURA R. SMITH, Platteville, Wis.

This charming exercise may be given out-doors, or  
where the conditions are not favorable, the children may  
recite standing back of a row of flower-pots, in which  
the twigs are placed as tho growing.

**Song—Arbor Day.**

1.

All the flowers are in bloom,  
Arbor Day! Arbor Day!  
The air is filled with sweet perfume,  
Happy Arbor Day.  
We welcome sweet spring's gentle breeze,  
And now we go a-planting trees!

**Chorus—**

Sing hurrah! for Arbor Day!  
Arbor Day! Arbor Day!  
Hear the robin's merry lay,  
Happy Arbor Day!

8.

Song birds come back in the spring,  
Arbor Day! Arbor Day!  
We all delight to hear them sing,  
Happy Arbor Day!  
We welcome all the birds and bees,  
And so we go a-planting trees!

**Chorus.**

(Children march with twigs, wave the twigs to and fro  
while singing.)

**School recite in concert—**

The little leaves whisper on Arbor Day,  
And what is it the little leaves say?  
"We heard dear Robin Red-Breast sing,  
He has come back to welcome spring,  
We felt the rain-drops softly fall,  
We heard the blue-bird's gentle call,  
We love the sunshine and the rain,  
For Arbor Day has come again!"

**Recitation—for eight children.**

1.

Long ago they planted me,  
A tiny little maple tree,  
Now my branches swing and sway,  
To welcome in fair Arbor Day!

2.

I was planted years ago,  
In the pleasant spring,  
Now a sturdy spruce you see,  
Where birds delight to sing!

3.

If you will plant an acorn small,  
Some day you shall see  
Out in the forest, straight and tall,  
A splendid old oak tree!

4.

"I teach the little birds to sing,"  
Whispers the elm in the early spring,  
"My green leaves rustle to and fro,  
With songs that the oriole shall know."

5.

Oh cedar tree, oh cedar tree,  
Surely your life is sweet,  
With the bright blue sky above,  
And daisies at your feet!

6.

Oh poplar tree, so straight and tall,  
What is this stir about?  
Blue-Bird is singing her sweetest song,  
"Come put your green leaves out!"



7.

In apple blossom time,  
The branches swing and sway,  
Pleasant spring has come again,  
We welcome Arbor Day.

8.

Pussy Willow came to town,  
On an April day,  
Pussy Willow looks so old,  
In her hood of gray!  
Robin Red Breast called to Pussy,  
"Wake up, Pussy dear!"  
Pussy Willow, Pussy Willow,  
Wake! for spring is here!'

All repeat chorus to song.

Recitation—Spring Time.

The hills are white, oh sweet spring-time,  
With pretty nodding daisies,  
The little brooks go laughing on,  
To sing of sweet spring's praises.

The trees are green, oh sweet spring-time,  
The woodlands all are ringing,  
The apple blossoms nod and sway,  
While all the birds are singing!

Recitation—Miss Apple Blossom. (Girl who recites has arm full of apple blossoms.)

Miss Apple Blossom came to town,  
Upon an April day,  
And she said, "'Tis happy spring time,  
But I cannot stay!"  
Tinkle, tinkle, fell the rain,  
With a pleasant sound,  
Then Miss Apple Blossom came  
Dancing to the ground!  
Soon there blew a gentle breeze,  
A breeze that liked to play,  
And Miss Appleblossom said,  
"Please carry me away!"  
Robin Red-Breast saw her,  
In his green retreat,  
He said, "Miss Apple Blossom,  
You are very sweet!"

Recitation—In Apple-Blossom Time.

1.

Robin sings his sweetest song  
In apple-blossom time,  
Softly, softly rain-drops fall,  
In apple-blossom time!

2.

All the earth is fresh and fair,  
In apple-blossom time,  
Sweet bird songs are in the air,  
In apple-blossom time.

Both—

In apple-blossom time, in apple-blossom time,  
The air is filled with sweet perfume,  
In apple-blossom time!

Recitation—The Willow.

See the willow bending low,  
By the stream where daisies grow,  
Weeping Willow do you know  
Where goes the little boat?

Sing for us sweet Willow, please,  
Songs about the pretty trees,  
Sing too, of the little boat,  
Floating down your stream!

Sing about the pleasant spring,  
While the woodland echoes ring,  
My boat is such a tiny thing,  
Sailing, sailing by!

Recitation—The Brook.

Listen to the little brook,  
Calling sweet and clear,  
"Wake up, little snowdrop!  
Arbor Day is here!"  
Listen to the gentle breeze,  
Singing in the tops of trees,  
There's a drowsy hum of bees,  
And Arbor Day is here!

Recitation—April Rain.

Tap, tap, tap, tap, tap, tap,  
Hear the April rain,  
Tap, tap, tap, tap, tap, tap,  
On the window pane!  
All the birds are on the wing,  
Soon you'll hear dear robin sing,  
Flowers, too, will greet the spring,  
Tap, tap, tap.

Tap, tap, tap, tap, tap, tap,  
Hear the sweet refrain,  
Tap, tap, tap, tap, tap, tap,  
'Tis Arbor Day again!  
Soon you'll feel a gentle breeze,  
And you'll hear the hum of bees,  
Time has come for planting trees,  
Tap, tap, tap.

(Sing chorus to song.)

Recitation—Robin Dear.

The wind thru the trees is singing low,  
Branches are swaying to and fro,  
'Tis time for sweet spring flowers to grow,  
Robin dear!

All the birds are here again,  
Softly falls the April rain,  
Then we hear your sweet refrain,  
Robin dear!

Recitation—Robin Red Breast.

Robin Red Breast is singing,  
Singing in the rain,  
And he is very happy,  
For 'tis Arbor Day again!

All the flowers blossom,  
'Mid the humming bees,  
The children all are busy,  
They go a-planting trees.

Robin dear is happy,  
When you plant a tree,  
"For," says the jolly fellow,  
"You'll make a home for me!"

(All march off with twigs, singing—)

Hi! ho! for spring time,  
Lovely, lovely spring time,  
Won't you come and help us, please?  
As we go a-planting trees?  
Hi! ho! for spring time,  
To the woods away,  
We will join the sweet bird's songs  
On happy Arbor Day!

(The following songs from the "Smith & Weaver Primary Song Book," issued by A. Flanagan Co., Chicago, at 30 cents, will be appropriate for use on Arbor Day.)

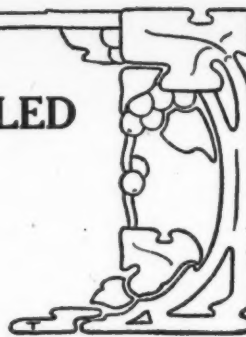
1. "The Bird's Lullaby."
2. "The Busy Bees."
3. "How the Birds Learn to Fly."
4. "The Robin."
5. "A Little Nut's Dream."
6. "Pussy Willow."
7. "Robin's Nest."
8. "Three Little Trees."



## THE BOAT THAT NEVER SAILED

### A STORY OF THE VACATION SCHOOLS

CLIO MAMER, Chicago, Ill.



Mary sat at her little desk in the nature-study room. Her glistening dark eyes and her straight, shiny black hair served merely to emphasize the pink and white of her tiny face. In her grimy fist she clutched a paper boat which she had made the period before in the construction class.

Teacher stood in the front of the room at the center of the long rows of children, a glass jar containing frogs and tadpoles in their various stages of development in her hand. She was young and enthusiastic as even a casual observer could see by glancing at the profusion of ferns, branches and flowers which ornamented the room. The children had finished with the vegetable kingdom several days ago, hence the ferns and flowers were merely decorations now, while the animal kingdom held their undivided attention. With her jar lifted on high so that each member of the class could see it even if he could not see its contents, teacher began the lesson: "Who can tell me where frogs live?"

"In wet places," piped up several voices. There was a dead silence and the most wide-awake members of the class followed teacher's stern, blue eyes with their big, solemn, black ones until they stopped at Mary's desk. By this time every child in the room was conscious of the cause of teacher's wrath except the offender herself.

"Mary, you know what I am waiting for," came from teacher in firm tones.

Poor little Mary; it was like the trumpet of the archangel calling the dead to judgment. The child jerked her sleepy head up from her desk, rubbed her eyes and squirmed in her seat. Then she stared with a mighty stare at the jar ahead of her, and teacher resumed the interrupted lesson.

"Frogs' legs are good to eat, but they are the only part of the frog which can be eaten."

Mary's eyes left the animal in disgust. To think of being interested in an animal that was too clammy and slippery and hoppity to play with, and was still of so little use for eating purposes! What was it good for, anyway? Why was it ever made? she wondered. Her eyes wandered back to her desk; then they stopped, roaming and fastened themselves with a new light upon the paper boat lying neglected before them. Ah! that was something worth having. She remembered how once she had gone upon an excursion from the Hull house, and how she had sat for hours beside a park pond and watched some little boys sail their wonderful looking boats. Their boats were made of wood, and had sails of muslin, but then hers looked like theirs even if

it was made of paper and maybe it would sail too.

The room grew hot and stuffy as the sun climbed up over the roof of the school, and the heated air laden with the stench of half-rotted meats and vegetables blew in thru the open windows. But Mary noticed it not. She was no longer seated at her little desk listening to a talk upon frogs. She was sitting contentedly at the water's edge, her shoes and stockings off, and her sturdy brown legs dangling in the cool water, while down the stream floated her paper boat. She wondered what would happen to it should the slender cord which she had fastened to it break or slip out of her hand. Would it float on and on until it reached the shore at the other end, or would it be dashed to pieces against some unseen rock, as the ship on which her mother had started to come over to her and father had been. Tears came to her eyes as she thought of it, and she tugged at the tiny string which held her precious little craft, and began drawing it closer in toward the spot where she was sitting.

"Mary, give me that piece of paper."

Mary's grimy hand closed over the boat with a saving impulse. She looked up. There stood teacher, her mouth set in hard lines and her hand outstretched. Mary understood it all in a flash. She had been day-dreaming—she had forgotten all about those miserably uninteresting frogs, and teacher was going to take away her boat, her boat that she had made herself. That was just it, it was hers; she had made it herself, and teacher had no right to it, and she clenched her teeth and tightened her hold upon her treasure.

"Come Mary, don't keep me waiting; give me that paper."

"Paper indeed!" mumbled Mary indignantly, but aloud she only said, "I won't."

The lines around teacher's mouth grew deeper and firmer, her eyes glinted steel, and she repeated her demand in a low, tense voice.

"I won't, I won't give it to you," fairly yelled Mary in her rage, and she clasped the ship closer to her.

"Very well then, Mary, I am sorry, but I shall be obliged to take it away from you."

The struggle was over; the poor little boat lay crushed and torn in the waste-paper basket, and teacher stood talking quietly about her frogs and tadpoles, and wondering how a child could be so stubborn and unruly. And 'way over in the farthest corner of the room sat Mary, her little head upon her desk, and she sobbed and sobbed as only a child can, for her dream and her boat were gone forever.

# OUTLINE FOR 8TH GRADE STUDY OF SCOTT'S LADY OF THE LAKE.

Plan for April and May Work. By Sister Pauline,  
Knoxville, Tenn.

**FIRST DAY**—Brief account of Scott's life. For talk: Conquest of Scotland by Edward I; Stone of Scone; William Wallace; Robert Bruce; Bannockburn; Flodden Field. Read "Bannockburn." Assign opening stanzas of "Lady of the Lake" for memory work: "Harp of the North," etc., and "Not thus in ancient days of Caledon, etc."

**SECOND DAY**—Notes; poem in six parts; events of each day one canto. Scene laid in western highlands of Scotland; time, 1545; James V, reigning king. Tell the story of the poem to class, reading lines now and then to connect points. The chase and its disastrous ending; Ellen and the hunter; the night on the island; departure of guest; Ellen and the minstrel gray; meeting of Douglas; Roderick and Malcolm; the proposal; the quarrel; the Cross of Fire; and its dreadful meaning; the gathering on Laurick Mead; the prophecy: "Which spills the foremost foeman's life, That party conquers in the strife." Goblin Cave and the meeting of Fitz-James and Ellen; purpose of Fitz-James' visit; the ring; "This signet shall secure thy way, And claim thy suit whate'er it be." Mad Blanche of Devan; her warning; Red Murdoch. Memory work.

**THIRD DAY**—Continue story; James Fitz-James and Roderick Dhu, the apparition; "How say'st thou now? These are Clan-Alpine's warriors true; And Saxon—I am Roderick Dhu;" the fatal combat; Douglas at the games at Stirling; "Like form in Scotland is not seen—Treads not such step on Scottish green;" the visit of Ellen to Stirling; the ring; the royal audience room; "And in the room Fitz-James alone wore cap and plume, The centre of a glittering ring—And Snowdoun's Knight is Scotland's King;" the Douglas pardoned; Malcolm's doom; "His chain of gold the King unstrung—The links o'er Malcolm's neck he hung—Then gently drew the glittering band—And laid the clasp in Ellen's hand." Principal characters for memorizing: Ellen Douglas, the fair Lady of the Lake; James Fitz-James—Knight of Snowdoun and Scotland's king; Roderick Dhu—"Clan-Alpine's pride;" Malcolm Graeme, Ellen's lover; James Douglas, Ellen's father; Allan Bane, the minstrel gray. Subordinates: Brian, the barefooted hermit; Red Murdoch, the treacherous guide; Mad Blanche; the Messengers; the English exile; Lady Margaret, mother of the "Alpine Chief." For talk: The ancient minstrel harp of Scotland with its "symphony sublime and high"—its burden "Knighthood's dauntless deed—Beauty's matchless eye."

**FOURTH DAY**—Note the lament for the "minstrel Harp." Read first ten stanzas, Canto I. Facts to be brought out: Chase begins at "Ione Glenartney," a forest wild on the side of benvoirlich; sweeps the glen, twice stems the "flooded Eith," up the margin of the lake (Achray), "between the precipice and brake," and ends on the Brig of Turk where the "headmost horseman rode alone;" the noblest stag as "embosomed with foam and dark with soil," he strains full in the hunter's view; the preparations of the hunter to kill the "antlered monarch of the waste;" escape of stag "into the deep Trosach's wildest nook;" death of the "gallant gray;" recall of dogs.

**FIFTH DAY**—Stanzas XI to XXV, inclusive. The wondrous scene in the woody glen as the "western waves of ebbing-day—Rolled o'er the glen their purple way;" the hunter's plight; how he finds his way out; the beautiful expanse of Lake Katrine, "one burnished sheet of living gold;" dwell particularly on this enchanted land; the bugle call; the lovely Lady of the Lake; her questions; the answer; the stranger's appearance; Ellen's invitation; the island. Assign stanzas XVII and XVIII for memory work. For talk: the Naiads; the Graces. Outline from points interspersed with lines which have been memorized.

## Second Week.

**FIRST DAY**—Stanzas XXV to end of Canto 1. Points: the lodge "of ample size; strange of structure and device;" the self-unsheathed sword "did foreshow the footsteps of a secret foe;" the hall hung with trophies of the chase; Lady Margaret; the night; the troubled sleep and restless thoughts of Snowdoun's Knight. For talk: James V and the family of the Douglas. Memory and picture work. Pictures: "Lone Glenartney;" the monarch of the glen as he "snuff'd the tainted gale;" the stag at bay; the scene when "The boat had touched the silver strand, Just as the hunter left his stand," etc. Recapitulate Canto 1.

**SECOND DAY**—Canto 11. Stanzas I-XVI. Points: The minstrel's song; its burden; Ellen and Allan-Bane; her command; the harp and its accents of despair; the conversation. Note the beautiful picture in stanzas IV and V—the harper "wasted, worn and gray—reverent brow uplifted and in meditation deep as he leans against a tree as "wasted, worn and gray," as he; Ellen fair upon the "rock of lichens wild" smiling "To see the stately drake—Lead forth his feet upon the lake. While her vexed spaniel from the beach—Bay'd at the prize beyond his reach." Pictures and memory work. Assign for memory work stanzas VIII and XIII.

**THIRD DAY**—Stanzas XVI to XXXII. The coming of Clan-Alpine's Chief and his host; Ellen and Lady Margaret at the strand; bugle call of Douglas; the meeting of Douglas and Ellen; Malcolm, "lively, ardent, frank and kind;" "In talk and sport they while away—The morning of that summer day;" the courier; Roderick's speech; the proposal; "Ellen dizzy and astound Could scarce the desperate thought withstand To buy his safety with her hand." Pictures—The four darkening specks upon the tide; the banner'd pine; the spears, the pikes, axes; the plaids, the gaudy streamers, the bursts of triumph; the landing scene when Douglas, Malcolm and Ellen meet; scene in lodge after the refusal. Explain last stanza of the song, the "Evergreen Pine," the "rosebud," etc. Note beautiful lines of XXII. "Some feelings are to mortals given, etc. Assign the description of Malcolm for memory work."

**FOURTH DAY**—Finish Canto 11. Points: The refusal; Roderick's anger; the quarrel; Douglas, "Chieftains, forego, etc.;" Malcolm and Allan-Bane. Pictures and memory work. Who? "Saxons' scourge—Clan-Alpine's pride?" "Knight of Snowdoun?" "Guardian Angel of the Strand?" "Poor remnants of the Bleeding Heart?" "Pattern of old fidelity?" A "benighted stranger?" For talk: Story of the Bleeding Heart; The Scots encased the heart of Bruce in gold and sent Douglas to carry it to Jerusalem. On his way he aide the Spanish against the Moors. When the battle was at its height, he cast the heart into the midst of the enemy, shout-

ing, "The heart or death!" In attempting to regain it he fell at the hand of an infidel. And from that time was the "Bleeding Heart"—the Douglas "sore device."

**FIFTH DAY**—Canto 111. Stanzas I to XIV. Contrast 11 and 111—the peaceful scene on Lake Katrine—the storm in Roderick's breast. Points: Brian; the preparation of the Cross of Fire; Brian—"barefooted in his frock and hood; gristed beard, matted hair, visage of despair; naked arms and legs scanned o'er; a man of savage form and face;" the crosslet, slender, made of yew, lighted on the three points and dipped and quenched in bubbling blood; the anathema; the triple curse; Malise; Roderick's command. For talk: the Druids. Study in detail IX to XII. Memory and picture work. Assign stanza 11 for memorizing.

## Third Week.

**FIRST DAY**—Stanzas XII to end. The speeding of the Fiery Cross; journey of Malise "up steep braes, over false morass, across brook and scur and crag; flying on the wings of the wind; the fatal symbol calls all to Laurick Mead. Duncraggin's hut; the dead; Angus, heir of Duncraggin's line; his course crossed the swollen Teith; the accident, the bridal party, Norman, Roderick at Goblin Cave; "A wild and strange retreat;" the page; the scene on Laurick Mead; the welcome. Explain Coronach. Pictures: the cave, the funeral scene, the Laurick Mead scene, etc. Memory work. Outline.

## Third and Fourth Weeks.

Detailed review study of first three cantos. Aids for study: Canto 1—What is meant by "Harp of the North?" Meaning of Caledon? Midnight lair? Quote opening verse. Explain "clanging hoof and horn." Describe the stag as he "gazed a moment adown the gale." Trace its course from Glenartney's shade to Brig of Turk. What is a copse? Explain first ten lines of stanza 111. How many in the chase? Quote to prove. What is a "sylvan war?" When was "Iam V" reached? Explain "Had the bold burst their mettle tried." At what places did the hunters fall out of the chase? Who alone remained at end? Describe the chase up to the margin of the lake. What preparations did the hunter make to kill the stag? Why? Quote his lament for his gallant gray. Where did the deer escape? How did the gods return? Characters introduced in Canto 1. Describe the scene upon which the hunter gazed when he "won the airy point." How did he get out of the dell? Effect on him? Why did he sound his horn? Who answered him? How? What did Ellen do when she saw the stranger? Quote her first words. What was the stranger's answer? Describe James Fitz-James. Ellen. What betrayed her rank? Who had foretold the coming of the stranger? Describe the island; the lodge; the exterior; the interior. What happened as they crossed the threshold?

Quote Fitz-James' remark as he lifted the fallen weapon. How did Lady Margaret receive the stranger guest? Describe her. Who was she? What formed the bed? Describe the troubled dreams and restless sleep of Snowdoun's Knight. What awakened him? What did he do? Describe the night. What resolution did he make? Quote last six lines of canto.

## Canto 11.

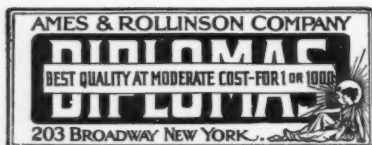
Who was "white-haired Allan-Bane? Burden of his song? Explain meaning of song. Quote lines telling what he did after he had finished song. Where was Ellen? What was she doing? What parting sign did she give Fitz-James? What fatal message did it carry? How did she reproach herself? What command did she give the minstrel? What sounds did the harp give forth? Quote the minstrel's answer. How did she calm the old man's fears? Why did he call her "Lady of the Bleeding Heart?" What are her feelings towards Roderick? Explain "Full soon may dispensation sought, To back his suit from Rome he bought." Why would they need a dispensation? Quote Ellen's answer to Allan (XIII). What question did she ask him? His answer? What sounds did they hear? What is a pibroch? What were the four darkening specks? Who was coming to the island? In what manner? What were the clansmen singing? How many were there? Meaning of "Roderick Vich Alpine Dhu, hol ieroel" (Black Roderick, the descendant of Alpine). Who went to welcome Roderick? What did Lady Margaret say to Ellen? Why did Ellen leave her? Describe the meeting between father and daughter. How did he gaze upon the Chieftain's pride? What praise did father give to daughter? How did she receive it? Quote lines descriptive of Malcolm. What did Ellen ask her father? How did Roderick act towards Malcolm? How did they spend the morning? What happened at high noon? How did the news affect Clan-Alpine's Chief? What evil news did he tell at the evening banquet? What effect had it on Ellen? Margaret? Malcolm? What answer did Douglas make? What demand did Roderick make? How is Ellen affected? What dread purpose did Malcolm spy in Ellen's eye? Quote the answer of Douglas. How did Roderick act at the refusal? What caused the quarrel? Quote the hot words the rivals exchange. Who separates them? How? How did Roderick veil his wrath? What did he tell Malcolm to do? Malcolm's parting words to each. Who followed him to the strand? What promise did he make to Allan-Bane? How did the minstrel know that he had reached the opposite shore?

## Canto 111.

Quote stanza 11. What was Roderick doing? Who was Brian? Describe him. What preparations were made for the Fiery Cross? How did Brian look as he held it on high? What was his first curse? How did the vassals receive it? How did he give the second one? What was it? How was it received? How did he prepare the cross for final curse? What was it? How received? To whom did Roderick give the cross? What did he say as he gave it? Where did Malise go? How? What happened at the fatal signal flew through hamlet and glen? What did he find at Duncraggin? What message did he give Angus? Where did Angus place it? What happened to him on the way? What was taking place at the chapel of St. Bride? To whom did Angus give the Cross? Who were mustered into Clan-Alpine's ranks? What laws governed them? What had Roderick done in the morning? Describe the return of Douglas and Ellen. Where did Roderick go at eve? Why? Describe the "fair and gallant sight" of the Chief's chosen few who awaited him by the lake. Why did he linger "with reluctant step?" What did he hear? Effect on Clan-Alpine's lord? Who roused him from his reverie? How? How did Roderick act? Describe the scene on Laurick Mead. Quote lines which tell how the Chief was welcomed.



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# Methods in Teaching Bible History.

By Brother John M. Waldron, S. M., Cleveland, Ohio.

(Continued from our March Number.)

The writer is Dr. Lestre. He takes for his illustration the Scriptural account of the fall of man and comments upon it as follows: The account of the fall of man is a narrative to be interpreted and completed. The Fathers of the Church, after the example of St. John in the Apocalypse (XII-9), and the Church after the example of St. Paul. (Rome X, 12, 21) (II Cor. V, 14) (I Tim. II, 14) have given their attention to this double task. We have therefore the right and even the duty not to stop at a strictly literal interpretation." "In practice the fall should be treated as follows:

## Outline of Methods by Noted French Teachers.

I. Affirm as an article of faith the reality of the trial, of the temptation, of the transgression, and of the consequences which ensued for Adam and his descendants. Show that it is a vital dogma guaranteed by the inspiration of the sacred writer and by the authority of the Church, and the only one capable of furnishing any explanation of the contradictions which are observed in human nature.

II. Show how the account of the fall had to pass through many generations of mankind, who had no writing to fix its form, before it arrived at the period of Moses; that in the course of these ages the recital took a concrete shape in harmony with mankind's conception of these remote events; that the divine inspiration made use of these ancient traditions such as they existed at the time and in the country of the author, who was charged with setting it down in writing; that nothing obliges us to take literally the expressions of this archaic narrative; that on the contrary some must, and others may be, understood in a sense different from the literal one, as is demonstrated by the Apostles and the Fathers of the Church.

III. Explain how a broad interpretation of the letter does not entail a suspicion of the reality of the events narrated by the sacred writer. Similar cases frequently occur in the Sacred Scriptures. An ideal interpretation of the days of creation makes no attack on the creation and organization of the world by Almighty God. We can cite another example which is not without its analogy with the subject under discussion. The Gospels describe the temptation of our Lord in the desert, and say that Satan transported our Lord to the **pinnacle of the temple**, then to the summit of a high mountain from where the kingdoms of the world could be seen. Now, no Catholic interpreter denies the reality of the temptation, and yet many of them believe that our Lord was transported only in a vision. It is therefore possible to depart from the letter of a narrative as in the fall of man, or the temptation in the desert, while maintaining very firmly the substance of the literal recital.

IV. Guard against a servile interpretation of certain figures of the narration. The serpent using human speech, the great consequences following the mere eating of a fruit, God walking in the garden, the call of Adam as if God were ignorant of his whereabouts, or of what he had done, the serpent condemned to crawl upon the ground, are examples of what has often furnished matter for the objections of pleasantries of the hostile, examples which are often exploited, and which, after all, may be explained in a way that will satisfy both faith and reason. A narrow interpretation would never succeed. It will be necessary, therefore, to explain this matter of speaking and to signalize the allegoric anthropomorphisms, and to bring them back to their real meaning.

V. Finally bring into relief the marvelous skill with which the sacred writer has described the genesis and defects of sin. Instead of saying, as do certain rationalists, that the author only brought before us objectively in



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a fantastic recital that which daily takes place in the human soul struggling with moral evil, we are not to conclude that our nature acts today exactly as it did at the time of the first man, and that the fine psychology of Genesis has not yet ceased to be exact. From this point of view, and bearing in mind the reservations already indicated, the text will be a good subject for study in its literal sense, and may serve as a theme for useful observation.

#### **Provide Against Rash Interpretations.**

It will be observed at once that this development and treatment of a topic belong only to the higher classes, and even there must be adapted to the intellectual capacity of the pupils. To complete this work the teacher must provide against rash interpretations, as well as for the difficulties of interpretation resulting from the changes in languages, manners and customs of mankind since the sacred records were written. He will show that the private judgment of the student alone is unsafe and liable to lead him into error, just as it would were he to try to interpret any other branch of human knowledge without the guidance of wise and learned men; that, even leaving aside the question of her infallibility, the Church offers in the array of her doctors and theologians the best guarantees of this learning and wisdom, but that with her infallibility to guide her, he can accept with absolute security the interpretation which the Church offers him. However, it is not wise to give too much prominence to these discussions. Your end is attained when you have taught your older pupils how to meet and where to go for a solution of the difficulties which may bother them in their later readings of the Scriptures in book, paper or magazine. It may be well to add, too, that when the teacher notices an intelligent pupil with a speculative mind in matters of religion it is wise to call the attention of the pastor or the catechist to him so that the priest's advice and co-operation may help to guide his mind safely, and in the right channels.

In the upper classes I would make use of the New Testament as a text book. There is much to be said in favor of this textual reading and study highly recommended by the bishop of our diocese. In my own classroom we have frequent readings, not exceeding five minutes. Generally the exercise is limited to the reading of one topic, such as a miracle, parable or special incident. In addition to this reading, certain parts are taken for textual study; for instance, the three chapters of St. Matthew containing the Sermon on the Mount; the passage of St. John referring to the institution of the blessed sacrament, etc. \* \* \* In the Acts we take the conversion of Cornelius to show the call of the Gentile; also the council of Jerusalem, etc., etc. These topics are not taken at random, but with a definite purpose to fit them into the plan of our religious instructions.

#### **The Geography of Bible History.**

In discussing the teaching of Bible History my work would be incomplete if I failed to speak of the geography of Bible History. Everybody recognizes the importance of the geography of profane history. All events are subject to the law of time and place. Reason cannot conceive them correctly without connecting them with the region where they took place, and with the time when they were produced. Geography gives us an idea of the place. History gives us an idea of the time. Writers call geography one of the eyes of history, which enables the student or reader to obtain a correct perspective of the events which he is studying. If geography is so necessary for profane history, why should it not be equally so for sacred history? The life of Christ was passed in a country whose religion, politics and geography one must understand, otherwise he might be exposed to get a vague image of Him. It is not in a nebulous atmosphere floating between heaven and earth that He must be shown to the children. When we have reconstructed exactly the locations in which He lived, labored, suffered and died, we find Him more living, more real, more tangible, more human, and more without the reach of those who would imitate Him.



## A LETTER FROM JAMAICA.

The misfortune of some of our religious orders in the San Francisco catastrophe, has been equaled if not exceeded by the experience of the Sisters of the Convent of the Immaculate Conception, at Kingston, Jamaica, during the recent earthquake. Sister Isabella, who has been a subscriber to The Journal for some years, writes us as follows: "For nearly two weeks we were obliged to sleep in the open air. Then we got tents from the Panama Relief Committee. Later on we got more tents from Halifax, N. S., and we will have to live in these for months to come. It was miraculous how we all escaped. Rev. Mother and myself were buried under a brick wall and pinned down with a heavy beam, but were rescued uninjured. We prayed to God and to St. Expedite, and to this we attribute our miraculous escape. Over 2,000 people were killed, and the stench arising from the dead bodies, covered as they are with debris, is something awful.

"It was a great encouragement to see the American warships in the harbor and to know that the 'boys in blue' were ready to help us. There were 800 prisoners in the penitentiary in a state of rebellion, but as soon as they learned that the American sailors had landed, they got back into their cells. The whole world knows how shameful the American sailors were ordered out of British waters by the Governor. The people were much incensed about it. The chaplain and Dr. Ames of the American fleet came up to our place an hour before they left and started an emergency hospital, put it in care of our Sisters, and left enough supplies of medicine and food for two months."

The Sisters are still in need of food, clothing and financial aid for themselves and the many who come to them for help. Any one desiring to help them with goods or money, should address Sister Isabella, Convent of the Immaculate Conception, 76 Duke street, Kingston, Jamaica. Clothing and goods marked "Relief," are admitted duty free.

\* \* \*

Under the able direction of Rev. P. R. McDevitt, Superintendent, the parish school system of the Archdiocese of Philadelphia, has acquired an enviable reputation for efficiency and progressiveness. We have just received a copy of the new "Course of Study" for the schools of Philadelphia, and we have no hesitancy in pronouncing it the most complete, servicable, and altogether creditable manual for teachers, that has ever been published under Catholic auspices in this country or in Europe. In the 231 large pages of this book we have outlined in most careful detail, grade by grade, all the work now covered in the curricula of the best parish schools. The outline of topics to be taught is so specific, and the sug-



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*Looks Like Taft.*—Close observers of national politics who have no special interest in any of the various mentioned candidates are agreed that the developments of the last few weeks seem to point toward the nomination of William H. Taft of Ohio, secretary of war, as the Republican standard bearer in the next campaign. Were it not for the factional troubles in his home state there is little doubt that Secretary Taft would have smooth sailing, subject only to the remote possibility of a unanimous declaration from the convention demanding a third term for President Roosevelt.

For more than a year, Vice President Fairbanks has been perfecting an organization. Shaw, Root, Taft, Cannon and others of the "among those mentioned" class have been at a disadvantage as compared to Fairbanks. The latter's work has been done chiefly in the South. However, Fairbanks' efforts have not been especially successful. He is regarded as a reactionary—as opposed to the Roosevelt progressive

policies. It is hardly probable that the Roosevelt popularity, which is all pervasive, will result in the nomination of a candidate unidentified with his policies. This is where Taft looms up strong.

*War in South America.*—Senor Corea, the Nicaraguan minister, on Monday received a dispatch from President Zelaya of Nicaragua, announcing the capture and occupation of Tegucigalpa, the capital of Honduras.

The capture of Tegucigalpa, the capital of Honduras, by the Nicaraguans, coupled with the recent defeat of the forces of Honduras and Salvador at Choluteca and the flight of President Bonilla of Honduras, put an end to the latest Central American war. It is now probable that Nicaragua will install another president at Tegucigalpa in lieu of President Bonilla and then withdraw her troops.

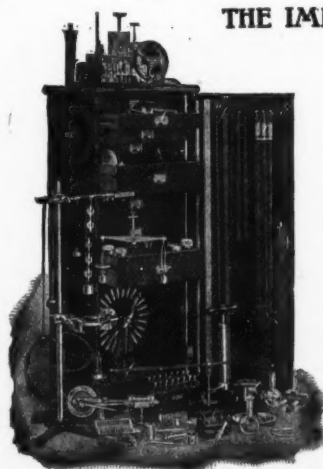
There will be an interesting musical event in Carnegie hall, New York, on the evening of April 3, when the oratorio, "St. Peter," will be conducted in person by the composer, Rev. Dr. P. Hartmann von An der Lan-Hochbrunn, O.F.M., a member of the Fran-

ciscan Order of Friars, who is regarded as one of the most talented musicians of Europe.

Clad in the dress of his order and wearing the decorations that he has received, Dr. Hartmann presents a striking appearance as he conducts this oratorio, the text of which is by Cardinal Parocchi and which was written for the jubilee celebration held in Rome and elsewhere in 1900.

German Catholics have done a most gracious act of international charity. A Rome cablegram says that much gratification was expressed at the Vatican when it was learned that a few days ago the Catholics of Berlin had sent to Cardinal Richard 28,000 marks to help the French Church in its present financial distress. The problem of supporting the French priests and bishops is becoming a serious one for the Holy See, for six dioceses are reported to be absolutely without funds to carry on religious worship.

The large and handsome new St. Vincent's college in course of erection at Oak Lawn, a beautiful suburb of Dallas, Tex., is fast nearing completion. It is expected that it will be



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ready for occupancy soon after Easter, but it will not be thrown open for the reception of students until September. It will have accommodations for 400 boarding students, besides a number of day pupils, and will be in charge of the Vincentian Fathers.

While curate of the Church of the Sacred Heart, Trenton, N. J., Rev. Thomas Healy, of Lakewood, N. J., took out an endowment insurance policy on his life for \$30,000. In July the policy matures, and the money will be used to pay off the debt on the church, and preparations will then be made for its consecration. The premiums were annually paid by the congregation.

The Lazarist Fathers have purchased sixty acres of land in the vicinity of Denver, upon which they propose to erect a magnificent seminary. The price paid for the ground was \$15,000, and the building will cost fully \$500,000, and will be ready for occupancy in September. The institution will be

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His Grace the Archbishop of Westminster, has received £2,000 from the Duke of Norfolk, and £1,000 each from the Marquis of Ripon and Lord Llandaff towards the fund of £100,000 which is being raised in order to meet the requirements of the local education authorities respecting Catholic schools of the Westminster diocese.

Teachers who desire to go beyond the limits of our series of articles on the great religious paintings of the world, and to make special studies in the life and works of any of the several great religious artists, will find great help in the "Great Artist Series" of 10 cent books published by the Educational Publishing Co., 224 Wabash Ave., Chicago. A list of the twenty-four books in this series appears in the Company's advertisement elsewhere in this number of The Journal.

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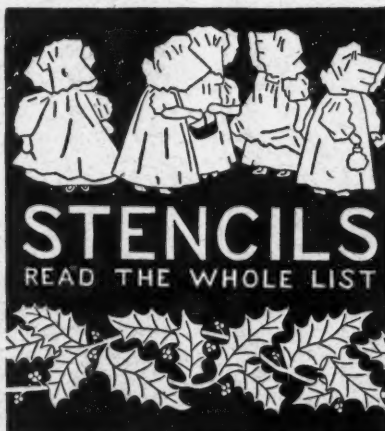
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